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THE music of ordinary speech is not an accidental feature; it is a phonetic principle of expression.

WHEN the spiritual signification of a work of art is not revealed then all the rest is mere calculation, mechanism and playing with the senses, and undeserving of the attention bestowed upon it.

THE last concert of the Philharmonic Society which was given on Saturday evening, at the Academy of Music, deserves the highest praise. The orchestra has so steadily increased in general capability and effect under the direction of Theodore Thomas that one regrets the concerts have come to an end for the present season. The performances of the Berlioz selections were marvels of executive ability. Emily Winant sang Rubinstein's "Hecuba" and Beethoven's "In questa tomba" so well as to receive marked attention from this critical audience.

THE imagination precedes the reason in the apprehension of hidden truth. The most brilliant achievements in astronomy have been made by striving to test the truth of certain imagined laws, &c. Truths of an ethical or religious character also demand a certain glow of imagination not only for their apprehension, but also for their due appreciation. Therefore, music is called the divine art, the handmaid of religion: it uplifts the soul, and puts it in a receptive mood, and stimulates the imagination to grasp sublime truths. It does that which the mere statement of dry facts and arguments could never accomplish.

THERE is religious art, and also religion in art. He who denies this is a Vandal, or one who is opposed to the culture and civilization of modern Christendom, and at variance with the best and greatest thinkers and the essential principles of philosophy and ethics. If he asserts that art is work, and therefore it has no religious character, he attempts to detract from the dignity of work, which, however slavish or menial, is generally inspired by some sentiment. Actions speak louder and sometimes fairer than words, and exalted art is the fairest expression of all. Much depends, of course, on the quality of the work and the heart that is infused in it, either by its inventor or his executants. The gothic architects were full of devotion and earnestness. In the eleventh and twelfth centuries they planned marvelous structures which, from their perfection in details and workmanship, go far to prove that even the workmen employed were animated by the same spirit that inspired their masters. These men were the publishers of the new thought and life, whose productions were not only beautiful, good and true in an artistic sense, but also in a religious sense. The same remark applies to the great Christian painters and poets, and also to church musicians from Palestrina to Bach.

CHORUS-SINGING METHODS.

THEODORE THOMAS, having recently spoken against the system of teaching singing known as the "movable *do*," has revived in America a controversy that has been fought out most vigorously in England.

It is not our province to act as umpire in such a question—to say if he is right or wrong, or if one of a small minority in favor of the "fixed *do*," or if this minority has superior claims on the score of intelligence; but rather to point out as clearly as possible the advantages and disadvantages of both methods.

Theodore Thomas, being a conscientious musician, must be credited with giving utterance to honestly formed opinions; therefore his statements are justly entitled to the consideration they receive. But it is not in the nature of Americans to take assertions on trust; they prefer facts and proofs, and these are greatly in favor of those who differ with him on this matter.

Dr. S. Austen Pearce, in his article on "Oriental Music" (page 41), while drawing attention to the fact that our own art is gradually becoming overlaid with symbolism as that of the ancients was, without speaking directly in favor of the "movable *do*" system, says: "The notes in any one key have each their special signification. At-

tempts have been made to define these characteristics, which must be allowed to be successful, for thousands of persons are unanimous that their experiences agree. The most satisfactory proof of this is that large choral bodies have been trained to sing from printed copies of music, at first sight, most elaborate compositions, simply by being taught to identify the various notes by recognizing uniformly their character, and thus to sing them correctly without the aid of an instrument. The societies acquainted with this—the tonic sol-fa system, in which particular ideas are associated with each note—have for twenty years competed successfully for prizes, at large festivals in England, with the best organizations trained in other methods."

This fact will do more to convince Americans than arguments however powerful. But it does not actually prove that the tonic sol-fa (or "movable *do*") system is the best that can be devised, or is better, even for practical purposes, than the "fixed *do*" system.

Both methods are attempts to make a very difficult and complicated subject simple and intelligible to persons of ordinary capacity. Both succeed in making early successes easy of attainment; but neither supply facilities for rendering the tonal system of music more readily comprehensible. A point is soon reached when the real difficulties have to be encountered. This point is soonest found in the "fixed *do*" system, when keys with sharps or flats are used. Unless these are studied immediately, the singers so trained are not to be trusted to sing in any other than the natural key of C.

It is reached later in the "movable *do*" system, but here the singers find themselves at last compelled to learn the ordinary notation to pursue their studies further. Their notation is now found to be as useless for general purposes as tablature, Chinese, Hindoo, or other devices for writing music.

Theodore Thomas maintains that the singers should know absolute pitch. His opponents require them to know relative pitch. Now it is more important that we ourselves should know the relative proportions of things in daily life than to be able to determine without assistance their actual value, weight, size, &c. We habitually refer to the fixed standards of measurement when such proofs are required; but generally, as in bookkeeping, &c., we are mostly concerned with proportions. And similarly, a singer need not be so positively certain of the actual pitch of any note as of the relative pitches of notes. If he were so drilled to know and were he competent to learn and remember the actual pitch of notes, he would then be puzzled by the ordinary variations of pitch. In his pianoforte at home, the orchestra in the concert room and the organ in church, he may find three different pitches to unsettle him; and should the music he sings be transposed, for convenience sake, a little higher or lower, he would be still further confused. And besides, a knowledge of absolute pitch does not lead to an intelligent conception of musical art. The ability to sing, for instance, the notes "C," "D," "E," with technical accuracy, does not include the ability to deliver them artistically as they may be by one rendered conscious of their inner signification.

This inner signification is first of all taught to the students under the "movable *do*" system. And here is found one reason why singers thus initiated in music psychologically deliver vocal phrases with such musical good sense and intelligence, and so far free from the stiff and mechanically accurate rendering of the mere sounds so revolting to an artistic nature. For evidence that music may be mathematically true and yet psychologically false, and *vice versa*, refer to page 161 of THE COURIER.

For all this, the chorus singer, however fully trained, is not to be completely trusted. The private soldier in a line regiment knows nothing of the plans of the commander in chief, but simply, and so far blindly, obeys orders. The chorus singer, similarly provided merely with his own part or directions, knows nothing of the composer's score, and therefore his singing at first sight must be more or less mechanical. It may also be incorrect, for he may be frightened off from a note sung correctly, by the clashing of the conflicting parts at the same instant encountered. Or he may be startled by some unexpected and mighty harmony from the trombones. Or the music may have most intricate modulations, so that he may be unable to learn from his own single part what key the composition is in at every succeeding moment.

Many modern composers are more fond of flirting with different keys than of abiding with any particular one, to develop its resources and special character. While the composition is thus kept hovering over various keys, yet settling in none, it is vain to suppose that the limited insight a singer obtains of the inner signification of art will assist him in such cases. The ordinary signification of the above three sounds may be so greatly changed by

variations in the accompanimental harmony that the singer may be surprised at the altered expressions, the notes themselves remaining unchanged.

For particulars respecting variation of expression as of the features of the same countenance, refer to page 161 of THE COURIER.

And, further, well trained chorus singers, familiar with the twelve major and twelve minor scales, could not well be trusted to sing at first sight music written in old tonalities, (or mixtures of them, as in Bach's works), or in other unfamiliar tonal systems, as, for example, the Hungarian. Each composition demands frequent rehearsing—first, for mechanical accuracy; second, for the desired expression.

We have listened to many large choruses in America and in Europe, and have yet to hear sung with technical correctness Handel's choruses, "He trusted in God" in "The Messiah," where the short, detached phrases occur at the words "Let Him deliver him," or "The people shall hear" from "Israel in Egypt," at the words "Till Thy people pass over."

One shrinks instinctively and with a kind of dread before the occurrence of certain passages in minor keys or strange progressions at the very best choral gatherings, so extremely uncertain is their correct intonation.

Until better methods of teaching singing are devised vocalists should learn some musical instrument or take a few lessons in writing harmony, and thus become intelligent musicians, which singers rarely are, however lauded or gifted they may be.

Ridiculous ridicule is cast on the advocates of the "movable *do*" system for persistent efforts to express tonal relationships. They should be praised even if they fail. We speak of any one man as father, son, brother, uncle, &c., although from intermarriages relationships may become too complex for ready definition. Many persons fail to give immediate answer to the query: "If Dick's father is Tom's son, what relation is Dick to Tom?"

THE MAY FESTIVAL—HANDEL.

TODAY is the anniversary of Handel's death, which occurred in 1759.

This remarkable man we have recently compared with Bach. The simultaneous appearance of these mighty geniuses destined to effect reforms in many different branches of music took place in 1685. The aims of both were to realize the highest principles of musical art; but the means at their disposal, their careers, opportunities and surroundings were so different, that they did not work, as it were, side by side and mutually helpful, but were so separated (although born in the electorate of Saxony) that they could not become rivals. Thus a double development was attained.

Bach wrote for his small band of choir boys and ordinary church singers; Handel for great artists. Bach loved the church and lived a deeply religious life; Handel wrote his twenty oratorios, sacred cantatas, anthems, &c., independent of the establishment, and lived a busy secular life, engaged with operatic performances and speculations, professional tours, and courtly observances. Bach built his great works upon the Lutheran choral, the religious song of the people; Handel's greatest works were produced after long practice and experience in writing for Italian opera. Yet, singularly enough, Bach's "Passion" is in a dramatic mold and Handel's "Messiah" is in the form of a narration.

Although both masters received with perfect faith the entire Bible, Bach's greatest powers were brought into highest action when he was occupied with the deepest mysteries of religion, as in the motet, "Therefore the Spirit for us intercedeth with inexpressible groanings," while Handel was led to take various plots or incidents from Biblical history to form his mighty oratorios.

Bach was a German of the Germans, secluded and content to work in a comparatively small sphere; Handel traveled freely, and allowed himself to be influenced by the musical schools of England and Italy as well as Germany. Bach was a member of a musical family that lasted from 1561 to 1846, and had every facility as well as ingrained aptitude for musical progress, and loved to live, and work in quietude and serenity; Handel had to conquer his father's opposition to his musical studies, and apparently loved to encounter obstacles that he might exercise his gigantic strength in overcoming them.

Bach brought up a very large family; Handel remained unmarried, and, although a courtier, he cared little for marks of distinction. He refused honors and was thoroughly upright and independent, yet free from pride or haughtiness.

Handel found in England a people, a mighty people, not merely submissive multitudes. They were ready to, appreciate and receive his harmonized shouts of "Liberty or death"—his Maccabean war songs—and find in him

one who could harmonize the united voices of a free people giving free utterance to national sentiments.

It is possible that, although lost to Germany, only in England could Handel have developed his Titanic might, for a free atmosphere and a life of incident were essential to him. He could not endure the unexciting, uneventful life that Bach found so congenial. Handel was immediately appreciated by the English, and only at a later period by his own countrymen.

Handel was unfortunate in making England his adopted country, and the English were fortunate in securing him. The Puritans had long driven art, and especially musical art, from the churches, bringing in Tate and Brady, the vulgar Moody and Sankey of the period. Handel, writing his sacred music to English words, not only supplied works ready for use; but, understanding the genius of the language so well, was able to combat the silly prejudice that the language of Shakespeare, Milton, and the Bible, was unsuited for song.

Handel was a great organist and performer on the harpsichord, hautboy and violin, as well as linguist and impresario. When fifty-six years of age he composed the "Messiah" in an incredibly short space of time, which proves that he had cultivated the creative faculty to a high degree by his practice of writing for the stage two or three operas every year. Many of his songs were written for Cuzzoni, La Faustina, Senesino and Boschi, but a century and a half ago the choir boys of the English cathedrals were so well trained that sometimes Handel put them forward to sing the most important songs. Great numbers of such boys were apparently always ready to undertake the chorus work, judging from the lists of singers at various performances.

One can hardly play or sing "Total eclipse, no sun, no moon; all dark beneath the blaze of noon," from the oratorio of "Samson," by Milton and Handel, without sympathizing with the word-poet and tone-poet in giving expression to the sorrow of the great Judge of Israel. All three were mighty, all accomplished much, and all suffered what sometimes appears to us as a cruel fatality, similar to the deafness endured by Beethoven and the tone-apparition that haunted Schumann. All were in the end afflicted with blindness.

If any one should imagine that the managers of the May Festival have erred in giving so large a portion of time to Handel's music, they may receive some comfort in the assurance that, if they have so erred, the error is on the safe side. For Handel's works are broad, masculine, and colossal in character, and gain rather than lose by being performed by extremely large bodies of singers. Spohr's oratorios, although very fascinating to some persons, are yet so extremely refined and delicate in certain particulars that their loveliness is not increased when the choruses are heavily weighted with great masses of tone. The chromatic passages are very difficult of intonation, especially for the basses, and the harmonies, however original and beautiful they may be, are not so bold and pyramidal in structure as those of Handel. Besides, "The Messiah" of Handel is so well known to choral societies generally that little trouble and less risk attends its performance.

Regarding the chorus work of the entire festival, it may be said that, with the exception of Beethoven's Choral Symphony, no hazardous undertakings are made; for the compositions are either comparatively simple in structure or are well known to the singers. The Dettin-gen Te Deum, however, with which the festival opens, may be regarded as unfamiliar, yet it is in the great master's prevailing style, one of the chief peculiarities of which is the remarkable use of short, sententious phrases. The opening chorus, for instance, begins with a unison passage for orchestra, which is frequently repeated with enhanced effect. The choral body makes its first entry with two short phrases, sustained with energy and detached by a short pause, that make a powerful impression, and prepare the mind for longer and still bolder phrases. The harmonies are simple and natural throughout the first half of this chorus, remaining in the chosen "key of the piece" ("D"), as though the composer wished to establish most firmly this position. Then all at once he begins his mighty modulations, by suddenly flashing out a new and magnificent chord on the words "We acknowledge thee." An equally startling effect is produced the third time this phrase occurs, and just before the composer returns to re-establish the chosen key.

At these three points, if the grand Roosevelt organ is liberally used, the result cannot but be most truly magnificent. We have here in New York been so repeatedly defrauded with reference to the organ accompaniments, which have been either extremely feeble or omitted altogether, notwithstanding the assurances held out that they would be satisfactory (as at the performance of Bach's "Passion," at St. George's Church, for instance), that if

the hearers are disappointed now considerable mortification will ensue.

When it is considered that there is hardly any real bass in an orchestra, that rapid passages on the largest stringed instruments degenerate into a scramble, sound-muddled, feeble and confused, and that they are impracticable on the wind instruments, and that a powerful pedal organ supplies even a double foundation, able to draw the whole orchestra as into a vortex at the "pedal points," and that it fuses and combines into one harmonious whole choral bodies of the greatest magnitude, blending them and yet suffusing all with its own characteristic tones, one can hardly understand how a conductor, having any conception of the truly sublime can afford to lose its assistance.

"LOHENGRIN."

THE greatest event of the Mapleson opera season was the recent performance of Wagner's "Lohengrin." Italian opera has long been regarded as a fashionable amusement, rather than an exhibition of highest art. Traviatas and Trovatores with all their pretty little tunes have long since failed to obtain the serious attention of musicians, who cannot now be galvanized into showing even a passing interest in such trivialities; but will readily express regrets that such splendid means and resources at the command of a manager should be so frittered away.

With the performance of "Lohengrin," real music lovers were offered an opera worth notice, and consequently (notwithstanding the bad weather) the tickets commanded high premiums.

Why this work, which has more than once suddenly revived the fortunes of most disastrous seasons, and during the last few remaining days, should now be accorded only two performances (also at the close of the season) is one of many acts of management that defy explanation.

It cannot be said now as formerly that the principal artists are incompetent to attempt Wagner's music, and therefore affect to dislike it. For Campanini and many other vocalists here have sought opportunities for singing selections from even the Tetralogy.

The performance showed want of painstaking care in the preliminary arrangements. On account of this insufficient preparation, it proved to be no compliment to the composer or the audience.

BRIEFS AND SEMI-BRIEFS.

...Del Puente is yet forced to limp around with a stick.

...Jerome Hopkins announces a "Piano Tournament" at the Academy of Music on the evening of April 28.

...Mlle. De Belocca will not be heard in opera in this city again this season, unless Colonel Mapleson alters his decision.

...A journal of Porto Rico, the *Agente*, says that the celebrated tenor, Tamberlik, is expected there with an opera company.

...Josephine E. Ware, of Boston, announces her intention of giving a chamber concert, with competent assistants, late in April or early in May.

...The Boston Mendelssohn Quintet Club, of Boston, and Miss Nellini, the accompanying vocalist, will give a performance in San Francisco about Easter time.

...Mauricio Dengremont will appear in concerts in Music Hall, Boston, Friday evening, April 29, and Saturday afternoon, April 30, assisted by competent musicians.

...The forthcoming operetta of Gilbert and Sullivan is to have "Æstheticism" for its theme and will deal in a style of ironical humor with the modern manias for decoration, color and music.

...The talented Marino Mancinelli is in Paris. He has been selected to direct the orchestra for the representations of Italian opera that are to be given with Adelina Patti, at the Théâtre des Nations.

...The brothers Ferdinand and Hermann Carri, one a pianist and the other a violinist, will give a farewell concert at Steinway Hall on Thursday evening, April 22, when they will have the assistance of a number of vocal and instrumental artists. They afterward propose to make a concert tour through Europe.

...The new opera by Gilbert and Sullivan is to be produced in London on Easter Monday. Mr. Henderson intends to bring it out at the Standard Theatre at the commencement of the regular fall season. It is rumored that the author and composer will come to New York for the purpose of superintending the performance.

...E. W. Morgan's fifth and last organ recital took place in Chickering Hall, last Thursday afternoon, April 7. Maud Morgan played two solos on the harp and Miss Monteith gave two vocal selections. A feature of the programme was a selection from an organ sonata, by Dr. Volkmar, arranged for brass quartet and organ by G. Matzka.

...The list of artists of the Beuplan opera troupe is a

long one. The tenors are Messieurs Garnier, Tournie, Pellin, Armandi, Escala, Baldi, Corriveau and Genin. The baritones and basses are Messieurs Utto, Jourdan, Mauge, Feitinger, Mussy, Rossi, Fleury, Jullien and Vic. The prima donnas, soprano and contralto are Enilie Ambre, Lagye, D. Meric, A. Julien, E. Lablache, N. Lablache, J. Pilliard, Delprato, De Villeray and Feitinger. Among the principal dancers are Hennecart, La Bella and Gossi, with M. Magelier as master of the ballet. M. Momas is the musical director. There is an orchestra of forty-five musicians. All the operas, it is claimed, are given without cuts and with the complete ballets as originally written by the composers. This troupe will appear in the Academy of Music of this city on April 25.

...A sacred concert for the benefit of St. Francis' Hospital, in charge of the Sisters of the Poor of St. Francis, will be given at Steinway Hall on Sunday evening, May 1. A large orchestra, embracing some of the best artists in the city, under the direction of Theodore Thomas and George Matzka, will furnish the principal numbers of the programme. The Beethoven Männerchor, Diller's Cornet Quartet, Lottie Simpson, soprano, and Max Treumann, baritone, St. Agnes' Church; Octavie Gomon, contralto, and H. R. Romeyn, tenor, St. Ann's Church, and many other artists of note have kindly volunteered for the occasion. Wm. Steinway has generously given the use of his hall for the evening. Tickets can be secured at Steinway Hall, at Schirmer's music store, 35 Union Square; at Schubert's music store, 23 Union Square; at St. Francis' Hospital, or from Francis X. Diller, 224 East Thirtieth street. They can also be procured at the door on the evening of concert. The committee of arrangements consists of Francis X. Diller, Bernard Amend, Joseph Ott, Jacob Weiss, Joseph Haller, Hermann Ridder, Joseph Brill.

...On Wednesday evening, April 6, Mrs. Levey, of 109 East Thirty-eighth street, gave a soirée musicale at her residence, which was fully up to the standard of former efforts in this line. Mrs. Levey had secured the services of some of the best amateurs, both vocal and instrumental. Among those who assisted at the entertainment were: Ella Coddington and Jennie Bissell, soprano; Annie Jardine, contralto; Dr. Durand, tenor, and Edward Gilbert and J. M. Lincoln, baritone; Chas. Liebling and brother, pianists. Among the concerted pieces were beautiful duets by the Liebling Brothers; "Rhapsody Hongroise," by Liebling and Levey; a duet by Misses Coddington and Jardine, with duet accompaniment, which was the *pièce de résistance* of the evening; a trio by Miss Bissell and Messrs. King and Gilbert; and solos by Miss Coddington, Mr. King, Miss Jardine, Messrs. Lincoln, Gilbert and Durand. Mr. Gilbert's solo was "Torreador," from "Carmen," Dr. Durand's a selection from "Mignon;" and Miss Coddington sang "O mio Fernando," from "Favorita."

...The following is a programme of the music to be given at St. James' Catholic Church on Easter Sunday. Mass—Kyrie, Gloria and Credo, by Giorza; Veni, by Handel; Sanctus, Benedictus and Agnus Dei, by Gordignani; Offertory and Regina Cœli, by Giorza. Vespers—Domine and Dixit, by Corini; Magnificat, by Emmerig; Regina Cœli, by Giorza; Tantum Ergo, by Baglioli. The choir is composed of the following artists: Soprano, Mrs. R. S. Graham; contralto, Signorina C. E. Heraty; tenor, W. E. Nickerson; basso, W. F. Blois; organist, Frederick Brandeis.

...The eleventh concert in the Saalfeld series took place at Steinway Hall last Saturday evening, it being Signor La Villa's benefit. Among the artists who appeared on the occasion were: Blanche Roosevelt, Mme. Delvinotte, Emily R. Spader, William Courtney, Signor Lencioni, H. R. Romeyn, Carlos Hasselbrinck, the violinist, and Signor Liberati, the cornetist. The programme comprised a variety of numbers three of the songs being the compositions of Signor La Villa, who was the conductor of the evening.

...The Boston Handel and Haydn Society's announcements for the remainder of the season are as follows: April 15 (Good Friday), Bach's Passion Music, according to Saint Matthew—solos by Edith Abell, Annie Louise Cary, William J. Winch, J. F. Winch, Georg Henschel; April 17 (Easter), Mendelssohn's "Saint Paul"—solos by Lillian Bailey, Mrs. Jennie M. Noyes, Charles R. Adams, Georg Henschel. The Passion Music will be publicly rehearsed on to-morrow (Thursday) afternoon, April 14.

...Arbuckle's Ninth Regiment Band gave a concert at Steinway Hall on Monday evening. Lizzie E. Arbuckle made her first appearance as a vocalist and created a very favorable impression. The band will also give a concert at the Brooklyn Academy of Music on Saturday evening next. Since its reorganization under Mr. Arbuckle's direction, this band has taken a position which commends it to the support of the public.

...George Colby gave on Tuesday evening April 5, a concert at Mount Vernon, N. Y., in which the following named well known artists took part: Lizzie E. Arbuckle, soprano; Annie E. Beere, contralto; Mme. Chatterton-Bohrer, solo harp; W. J. Hill, tenor; Signor Ferranti, baritone-buffo; Willet Seaman, Jr., baritone; M. Arbuckle, cornet; Alfred H. Pease, piano.

...Luigi Lencioni, the buffo baritone who sang at the Saalfeld concert last Saturday night, will take a benefit on

April 20. To those who know this artist this notice will be sufficient, and those who have not enjoyed hearing him will doubtless show their appreciation of him on his benefit night.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...Henry M. Dunham began his third annual series of four organ recitals on Monday, April 4, at Music Hall, Boston. The second recital was given last Monday, April 11. The two remaining are to take place next Monday, the 18th, and Thursday, April 23. Mr. Dunham is to have the assistance of the Athene Quartet (ladies) and the male quartet of the Ruggles Street Church.

...No instrument sounds less inspiring than the organ when only played mechanically. Its tones are both cold and heavy, like dull, gray clouds in the heavens. The monotony of some organists' playing becomes insufferable, even when no particular defect is perceptible in their execution. To obtain large and noble effects, as well as those of a tender and expressive character, something more than a mere technique is needed, more even than a good instrument—an inborn gift for the divine art. Two or three performers shall play the same composition on the same instrument, but the effect produced by each will be of an entirely different character. Even cold pipes can be transformed into expressive tones by the magic power of "touch."

...The editor of the *London Musical Opinion and Music Trade Review* has written to several American organ builders, asking them to give their views upon the matters which have recently been discussed by the London College of Organists, matters relating to the pedal keyboard, arrangements of stops, &c. Jardine & Son have already written a letter to the above named journal (published in the March number), and other prominent builders will, no doubt, take the opportunity presented and do the same. The radical changes proposed must be discussed and adopted by the majority of great organ builders and organists before they can be accepted by the world of organ players. Improvements are demanded and should be made as speedily as possible.

...Programmes are often very negligently put together, not only with regard to the works composing it, but even with regard to typographical appearance as well as the general wording. The first page of a programme recently sent to THE COURIER read thus: "Grand organ recital. Built by Messrs. So and So." Now, of course, people would know what the word "built" had reference to; but the plain inference to be drawn from the words as they stand is, that the "grand organ recital" was built by the organ builders, truly a new kind of industry. In such matters carelessness is unpardonable, because, with a very little trouble and care, no such mistakes or oversights need ever occur. Few organists, however, care for aught else than a correct mechanical performance of the music. With exactly so much they are satisfied.

...Solo organists know that in many German works the pedal part has precisely the identical notes to play as the left hand, even in florid passages. To young students this naturally seems superfluous, as they are well aware that the same effect is obtainable by the use of the coupler "great to pedal." German organs, however, with the exception of those of recent make, have no manual couplers, and thus the double effect now so easily controlled could only be obtained by both hands and feet playing the same passage. Many modern organs erected by German builders, although possessing a great to pedal, have no great to swell. At the present time some few German instruments are built with two pallets; and while the pedal keys actually act on the pallets of the great organ keys, do not pull them down. By this means the same note is left free to be played by the foot and the hand, notwithstanding that it is giving out its full sound. This device is rather expensive, and not particularly valuable. Organ compositions are not written down nowadays as they formerly were.

...Jas. Turpin, in a paper on "Phrasing and Expression on the Organ," recently read before the College of Organists, says: "This is an appropriate place to consider the manner of playing final endings. An inquiry is justified whether the diminishing final ending, which has almost grown into a universal prejudice, and is even known to some extent as 'the organ ending,' is founded on any true artistic principles, or is a necessity of the instrument, its position and surroundings. One of the most disagreeable styles in which this 'organ end' is most frequently played, is by gradually leaving off one note after another, beginning from the treble down to the bass. The result of this method of proceeding is that, as the final chord seldom has the third next the bass, the somewhat harsh effect to modern ears of a bare fifth is the last harmonic impression left for the mind to dwell upon. If an ending is to be gradually reduced, let it be a complete chord at its last extremity, possessing the third and fifth with the bass when it ceases to exist, however much it may have been thinned out and reduced in volume of sound." Among good players the habit referred to has almost ceased to be employed, and, with proper instruction to organ students, would very soon die out altogether. Used for a specific effect and with knowledge, such an ending may be employed,

even to the leaving off with a bare fifth, but generally a clean-cut ending of all the notes of the chord is the only right one.

...The question of operating the swell in some other way than by the foot is one of great importance, and much thought has been expended upon it, but without any definite or substantial result having been attained. Concerning this matter a well known and able organist has written to THE COURIER his views. This gentleman was once engaged in the manufacture of pipe organs in Indianapolis, and is altogether a practical man, besides being an artist. His name will be immediately recognized by our readers—William H. Clarke, author of several popular works, and now located in Toronto, in which city he plays in Jarvis Street Church. As was before remarked, the difficulty under consideration consists in how to operate the swell of a large organ in a natural and practical way, so that both feet may be used upon the pedals when expression is desired. The method proposed by Mr. Clarke seems both simple and natural. It consists in hanging the swell manual key-frame upon a fulcrum at a point where the general movement of the action would not be interfered with in its operation. The whole front of the key-frame, with the keys, he proposes to have made to move up and down an inch or less. On pressing the keys with more than the usual firmness from the wrist the keyboard would be depressed to any degree at the will of the performer, without much extra exertion, and on relaxing this trifling pressure, the keyboard would again ascend, resuming its former position. This pressure movement communicates itself at once to the opening and closing of the swell folds, by means of the requisite pneumatic mechanism, which, of course, would have to be very delicately adjusted. Over the keys there is to be a simple bar, running the whole compass, which upon being touched with the hands upon any chord, would fix the keys in any position. This would hold the swell folds correspondingly open or closed, or would release them altogether. The organist desiring to make a crescendo, has only to press upon the keys from the wrist, without cramping the action of the fingers, a movement which is equally as natural as that used in obtaining more power from the piano, by a heavier touch of the fingers. The whole plan, as above stated, not only seems to be admirably conceived, but appears to be practical as well. Readers of THE COURIER who are organists are invited to send their ideas upon this matter, as such discussion cannot help but prove interesting, if nothing more.

...Speaking recently to a prominent organ builder of this city about the prevailing prices of organs, and the methods pursued in order to obtain contracts, he said that some firms (naming them) were enabled to underbid others very considerably, because they "farmed" out their work, awarding it to two or three contractors, who, in their turn, gave it to other and smaller contractors, &c., &c. By doing this the continuous expense of the day and week system was avoided, which alone guaranteed the purchaser good work. It very rarely happened that work done by the job or piece turned out satisfactorily, because the price offered for its execution was very low; consequently, the workman was forced to hurry it through as quickly as possible, if he desired to make a decent living for himself and family. This explains, said the builder above referred to, why such reckless competition prevails among organ builders, and why a good builder prefers to fight shy of many offers, because there is absolutely no money to be made by securing them, but rather loss. Unless purchasers of instruments are willing to pay a fair price to a reliable and well established firm, they must expect to be somehow cheated. Those who make cut-throat contracts can only make a profit by following in ways that are devious and dark.

BRIEF PERSONAL MENTION.

BELOCCA.—Mlle. de Belocca made her last appearance in New York a week ago in the rôle of *Ortrud*, in "*Lohengrin*." She reaped a good success.

BRIGNOLI.—Signor Brignoli says that he is not Emma Abbott's off-night tenor, and that she does not prefer Castle to him. He does not much like adverse criticisms.

BRITT.—Ava Britt, who sang in a concert at Chickering Hall recently, is a promising young artist, and has a very fair soprano voice.

DOGIEL.—Signor Dogiel asserts that music influences the circulation of the blood, increasing it sometimes, but as often decreasing its pressure by the reflex action of the auditory nerve on the heart.

GRAU.—Maurice Grau, the impresario, sailed last week for Rio Janeiro, Brazil, in which city his French opera troupe is to appear.

MEDINI.—The basso, Paolo Medini, is in Milan, having gone there from St. Petersburg.

NORDICA.—Signora Giglio Nordica recently sang in a concert given in St. Petersburg, receiving very hearty applause for her efforts. She rendered the aria from "*Guarany*," the "*Vanne, vanne*" from *Robert*, besides taking part in the terzetto from "*I Lombardi*."

RUBINSTEIN.—Anton Rubinstein continues to be fêted in Spain. His piano playing arouses the utmost enthusiasm wherever he appears.

SPADER.—Emily Spader, the talented young soprano, in-

tends to give a concert at Chickering Hall toward the end of the present month.

SINGER.—Teresina Singer, who made so favorable an impression in Brooklyn some year or so ago, is now in Milan.

STAGNO.—The celebrated tenor, Roberto Stagno, has been definitely engaged for the San Carlo Theatre, Naples.

SUPPÉ.—The Vienna town council conferred honorary citizenship on the well known composer, Herr von Suppé, on the occasion when was celebrated the fortieth year of his supervision of the Vienna theatres.

THALBERG.—Zaré Thalberg, the gifted singer, has recently gained new triumphs in Naples. Her voice is admired exceedingly.

THURSDY.—Emma Thursby made her first appearance lately before a critical audience at the Paris Conservatoire. She was heartily applauded and sang twice.

USIGLIO.—Signor Usiglio's opera "*Le nozze in prigione*," has just been represented at the Manzoni Theatre, Alexandria, Egypt.

VAN ZANDT.—Gustave Doré is soon to begin painting the portrait of Marie Van Zandt. He met her at a dinner party in Paris at the house of Campbell Clarke, of the *London Daily Telegraph*, and was so pleased with her grace and beauty that he immediately offered to transfer her charms to canvas. The sittings will take place as soon as the rehearsals of "*Le Pardon de Ploermel*" are at an end.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

C. J. Whitney, Detroit, Mich.

Squirrel Dance.....(piano solo).....S. Mazurette.

Like most other pieces by the same composer, fairly effective but not free from crudities. The ideas have no novelty, although as they are presented they are playable enough. The piece is not likely to take as well as some others by Mr. Mazurette. The proofs have been better read than usual, although a number of errors remain to mock the ignorant performer.

M. Gray, San Francisco, Cal.

1. Dolores.....(song).....D. B. Moody.
2. Ave Maria.....(soprano or tenor)....."
3. Silver Slippers.....(piano).....R. S. Yanke.

4. Haute Volée, Racquette.....".....W. Stuckenholtz?
No. 1.—Quite well written, although the accompaniment is more interesting than the melody. It shows some talent, as much in the conception as execution. Only a good singer can make it pleasing and acceptable. Compass, C to F or A, as preferred.

No. 2.—Cannot be considered a success, judged as a sacred piece. The melody is weak and lacks flow, and the accompaniment could very easily be improved. Moreover, the ideas are quite ordinary and not effective. The piece can hardly become popular. Some errors remain uncorrected. Compass, D flat to A flat—a twelfth.

No. 3.—With a certain class of people this schottische will be received enthusiastically; but musical culture and refined taste will not be one of the chief characteristics of such persons. Besides the "Silver Slippers" melody, another one is introduced, "Don't you grieve after me."

No. 4.—By its notation and distribution of chords, must be adjudged an amateurish effort. The themes are commonplace enough and suffer even by their presentation. Mr. Stuckenholtz's friends may be pleased with his "high society flight," but it is doubtful whether the general public will.

Spear & Dehnhoff, New York City.

Feu Follet.....(piano).....Henri Maylath.

Although displaying but little invention, this characteristic piece is excellently written and will make a very good study for those who have taken lessons for a year or two. The subjects are bright and melodious and well distributed for the hands, and the composition only needs a fair performance for a favorable impression to be produced by it. It can be recommended to teachers.

FOREIGN NOTES.

...At Paris, Bolto's "*Mefistofele*" has been very well received.

...The celebrated basso Ormondo Maini is now in Milan, having gone there from Barcelona.

...Trebelli and Sinico have been singing in Glasgow in an Italian opera company with much success.

...It is said that Tamagno, the tenor, has finally signed the contract for Buenos Ayres and Rio de Janeiro.

...Signora Tremelli has accepted a re-engagement for the Italian Theatre, St. Petersburg, the coming season.

...The celebrated baritone, Pandolfini, has been engaged for the Royal Theatre, Madrid, for the season 1881-82.

...The tenor Caroselli, by a letter published in the *Rivista Italiana*, informs the public that he has decided to abandon the stage.

...The *Cosmorama* says: "Baron von Derwies, the millionaire amateur of music, in order to show to the baritone, Carpi, his complete satisfaction, for the brilliant issue ob-

tained in "Rigoletto," made him a truly princely present. Its intrinsic value and artistic manufacture make it extremely valuable."

...French composers having used up the word *petit* for the titles of operettas, such as "Petit Faust," "La Petite Mariée," "Il Petit Duc," "La Petite Reine," &c., seem now to have taken to the affix *ette*: for since "Mascotte" has appeared others have followed, viz.: "Roussotte," "La Fée Carotte." How many more with similar titles have yet to be brought before the public can only be imagined but not foretold....As in everything else so in musical instruments there are counterfeits. Guilio Briccialdi has recently publicly announced that hereafter the flutes manufactured according to his system will not only have his name engraved thereon, but will be accompanied by an autograph letter. All those not thus accompanied will be counterfeit....A new zarzuela, composed by Señor Breton, has been recently represented at the Apollo Theatre, Madrid. It is called "Los Amores de un Principe."...Two musicians of Almansa, Julio Navalón and José Piqueras, have brought together a good orchestra in that city, and give concerts with much success at the Casino. Spanish journals hail it as a sign of the gradual development of musical taste everywhere....In Madrid has been published the third volume of the "Diccionario Biográfico-Bibliográfico de Efemérides de Músicos Españoles," compiled by Baltasar Saldoni....A prize in the shape of a violin has been discovered by a rich Hungarian, Mons. Kémer. He purchased it for a trifle. It was manufactured to the order of Louis XIV., by Amati. At the moment of departure it mysteriously disappeared from the press in which it had been guarded. After having been used by Lipinsky and Paganini it came into the hands of a broker. Made from wood of the isles, it bears the arms of Louis XIV. in the middle and the *fleur de lis*. The tone, according to accounts, is incomparable. It will, no doubt, be placed in a museum for safe keeping and as a curiosity of much value....Honors are plentiful in Italy, for it is announced the Commandery of the Crown of Italy will be conferred upon the Italian composers Ponchielli, Marchetti and Boito....The Silesian festivals, until now celebrated at Breslavia, will be, henceforth, given successively in the principal cities of the province. The committee having the festival preparations under its direction, has issued a circular to all the private societies, inviting them to lend their assistance to the undertaking, which it is desired to render the most magnificent possible....Suppé, although there were rumors that he had decided to give up composing for the theatre, has commenced instead a new comic opera entitled "The Boasters," in three acts and a prologue, which will be represented at the Vienna Carl Theatre toward the middle of March next....Sometimes husband and wife are able and willing to work together for their mutual good and the public's benefit. This is the case with Mme. Ingeborg de Bronsart and her husband, the former having just finished the score of an opera in four acts entitled "Le Roi Hiarne," the latter having furnished his fair consort with the libretto. Mme. Bronsart has also written an opera called "Jevy et Bostely."...James Gordon Bennett, according to a foreign journal, has made a contract with Johann Strauss, the king of waltz composers, to go to Pau with his orchestra, in order to give, at his (Bennett's) own expense, concerts for the benefit of his friends. This engagement, to last for a month, will cost Mr. Bennett the small sum of 110,000 francs, according to the same authority....The well known philanthropist Richard Wallace has written a book (which is in the printer's hands) on art and artists....A new theatre is soon to be inaugurated in Aveiro, Portugal; and it is announced that the Municipal Theatre of Catania will be rebuilt, but will be called Queen Margaret Theatre. Also, in Alicante, Spain, there will be inaugurated in April a new theatre capable of seating somewhere about 2,000 persons. Also there is to be inaugurated in Paris, May 1, the Theatre Château d'Eau, converted by the ex-tenor Milliri into a lyric theatre. The piece to be given is "Trouvère." On the 22d of February was also inaugurated in Rome, by a grand affair, the Corea Amphitheatre, now recovered with a crystal cupola, and rechristened with the name Humbert Amphitheatre....The Opera House at Nice was burned last Wednesday evening, March 23, when a number of lives were lost, both among the singers and auditors. The fire was caused by a gas explosion at the back of the stage, which set fire to the scenery. Such a dreadful disaster has not occurred in Italy for some time. The impresario Strakosch was slightly hurt. Signora Donadio escaped without injury.

...Le Ménestrel, of Paris, says: We have visited the Museum of the National Conservatory of Music, and have noted with pleasure that it always attracts a large number of visitors. This fine collection contains to-day 920 instruments and objects of art; it has been enriched by 540 objects since it was placed in charge of Gustave Chouquet. We were curious to know how this rapid increase took place, and have now obtained precise information, which we believe of such a character as to be interesting to our readers. Of the 540 new additions made to the Conservatory Museum, 282 were generously offered. Here follows the complete list of donors, which comprehends 82 names, and proves that, even in foreign countries as in France, the great French music school has acquired valuable sympathy. In fact, eight distinguished strangers have contributed to augment the riches of the museum, who are: Messieurs Herzfeld, Vienna; Jacobson, Stockholm; C. V. Mahillon, Brussels; Pixie and

Mme. Meyerbeer, Berlin; P. de Suarez, Consul General of Bolivia; Prince Gregory Stourdza (8 instruments), and the Rajah Sourindro Mohun Tagora, director of the Calcutta Conservatory (90 Indian instruments). Sixty artists and distinguished dilettanti have also made valuable gifts to different departments; among them being Messieurs Besozzi, Boiss, Bouclier, the Viscountess of Chabrol, Cokken, Denn-Baron, the Baroness Dornier, Duret, Habeneck, Jubinal, Lubeck, Ambrogina Thomas, and Paolina Viardot (7 instruments); then the Messieurs D. Alard, Assegond, Auber, Baluze (3); Ed. Batiste, Marquis of Blosseville, Branzell, Bruyat (3); d'Aubenton Carafa, Cattart, Gustav Chouquet, G. Collignon, Ed. Dalloz, Dauverné, Baron Davillier, Paul Delisse, A. Dumont (of the Institute), Carlo Durand, Faure, G. Fleury, Agostino Fréville, E. Fréville, Fumozze, Gaillabaut, Jules Gallay, H. Garimond, Gouffé Sons, F. Herold, Jancourt (10); A. Laigle, J. Lardin, Baron Larrey, M. Leborgne, F. le Couppey, E. Loup, Magu, C. Maillet di Boulay, Manlax, Pillaut, Pongin, Prins, Vittore Schoelcher (47); Simon, Strauss, Tollot, Turquet and Vernare. Finally, fourteen manufacturers of musical instruments have offered interesting works from the standpoint of the history of instrumental manufacture; they are: Messieurs A. Courtois (7); Eugene Gand (8); Gand & Bernardel Brothers (11); Gilson (3); Jacquot Sons, Laffeur (3); Miremont (3); Nonon, Silvestre Nephew, Tournier, Triébert, Voizin, G. B. Vuillaume (11), and Winnen.

...The *Journal de Genève* says: "The enormous success obtained by the tenor, Kommissarjewsky, in his concert given at the Conservatory here, has influenced the eminent artist to give a second one, which will be the event of the musical season. The voice of this celebrated artist couples the power of the dramatic tenor to the grace and charm of the concert singer. The audience was astonished to find united in him, to such a degree of perfection, those indispensable artistic gifts necessary for the singer who aims to be considered a true artist."

...The *Paris Figaro* says that the management of the Imperial Theatre, St. Petersburg, has nominated as *Régisseur en chef* of that theatre for three years and for the usual representations of Italian opera, Alberto Vinentini, who has given such excellent proofs of his ability during the three years in which he was there as the representative of Eugenio Merelli.

...The new opera "Il Partigiano," by Count Osmond, has been recently represented at Nice with sufficiently good success. However, the journals leave one in doubt about the true merit of this opera, and, in general, it seems, to those who are able to read between the lines and compliments that the work is not a masterpiece.

...King Humbert, of Italy, has presented to the tenor, Marconi, a ring with a ruby and the royal initials in brilliants, accompanied by a letter of thanks, for the talented tenor having taken part in the execution of the funeral mass that was recently celebrated in Rome in commemoration of the death of Victor Emmanuel.

...Among the collections of musical instruments that will be exhibited at the approaching Milan Exhibition, there will be a very important collection of models, forms, papers and objects of the famous Stradivari that will be displayed by the Marquis Della Valle, of Torino, Senator of the kingdom, who is the possessor of them.

Catharine Lewis.

NO better proof could be required that the success of a play or an opera depends more upon its exponents than upon its intrinsic merits than the wonderful prosperity of the Comley Barton Troupe's "Olivette," and the almost unanimous dispraise by the press and the public of most of the rival organizations. "Sparkling" music, like any other music, can be murdered even by singers who have good voices, and the opportunities for "business" presented by a libretto like that of "Olivette" may be overlooked, misjudged, or distorted by actors and actresses who have been on the stage all their lives.

Catharine Lewis, comeliest of the "Comley," whose portrait graces the first page of this issue, has proved herself an actress and a singer capable of appreciating and turning to best advantage every line and note of a text and score that compose an opera scarcely less attractive and popular than "Pinafore" itself. Her vivacity and *chic* are as nearly as possible the American counterpart of the grace which made the wicked Aimée such a pet among the golden youth of metropolitan cities. It must be said for Miss Lewis, however, that there is none of the *grus sel* about her representations that rendered Aimée popular to an exclusively rude audience. She is simply the incarnation of fun, without a tinge of that semi-impropriety upon which so many alleged comic operas depend for their success. If the readers can imagine a pretty woman, a bright actress, a good singer, and a clever dancer in one person, dressed to the perfection of piquancy, he will need only to turn to the first page of THE MUSICAL AND DRAMATIC COURIER and find his ideal portrayed in the likeness of Catharine Lewis.

In private life this estimable lady is known as Mrs. Oscar F. Arfwedson. Unlike the wives of many actors or many actresses who have married out of the profession, Mrs. Arfwedson, who is by the way a sister of Miss Jeffreys-Lewis, takes the keenest delight in domestic pleasures. The happy union between them dates from an engagement played

by the lady in Australia, where her present brilliant success in the rôle of "Olivette," which she may be said to have created, was foreshadowed by a series of extraordinary personations which displayed her dramatic and vocal abilities in an eminent degree.

New York Church Music.

No. V.—ST. THOMAS' P. E. CHURCH.

A FEW words may seasonably be said here about the various hours at which services begin at different churches. To strangers this want of unanimity is vexatious. Some begin at 10:30, others at 10:45, and still others at 11 o'clock. Fashionable churches, which prefer fashionable music and a fashionable religion, and, perhaps, a fashionable God (if this may be reverently said), generally commence at the latter hour. St. Thomas' Church, beginning its services at 10½, cannot be said to be embraced in the category of fashionable institutions. As the writer had an idea that it did belong in this category, the result was a *faux pas* on his part, by which he missed the first portion of the service.

The little chanting heard was noted for its precision, but this precision was gained at the expense of smoothness and religious expression. No doubt a *staccato* mode of singing helps to promote considerable unanimity among singers, especially if they are removed some little distance from the organ. It is very much open to question, however, whether such style can be employed in comparatively small buildings, without devotional feeling being wholly or in a great degree sacrificed. In large cathedrals, having many arches, pillars and extensive transepts, a crisp rendering of the canticles and psalms may be absolutely necessary, if hopeless confusion is to be avoided.

The first hymn, "Jesus, lover of my soul," offered good points for contrast, which were intelligently seized upon. The intonation of the choir was generally very satisfactory, but certain features were absent—those of life and earnestness. The solo soprano displayed qualities which make her valuable as a leader of congregational singing. The *timbre* of her organ is somewhat peculiar, but penetrating and true. The tenor voice told out well in the quartet, although a trifle unpleasant in character. The alto and bass made up a pretty well balanced quartet. The alternation of the quartet and chorus in the above mentioned hymn was effective and pleasing. But the vocal assistance volunteered by a number of the congregation was partly an indistinct murmuring and partly a disagreeable, uncertain sound. Only drilled congregations should attempt to sing, for there is not much worship connected with the emission of dissonant tones, of so wavering a character that their true position on the staff cannot clearly be defined. The organ seems to possess a number of nicely voiced solo stops, but body of tone is lacking. Some of the combinations exhibited taste and skill, which were offset by peculiarities not altogether commendable or judicious. The "interludes" were weak—neither suitable nor inspiring. Interludes show the musician rather than the executant, and precisely in this direction most organists fail. An interlude between the verses of a hymn is a very small thing, from an artistic standpoint, but a good "interludist" (if it may be allowed to coin a word) is a *rara avis*.

The "Kyrie" was tastefully sung and quite well shaded. Of course, as to the employment of the harp in the manner in which it was used on Sunday, opinions will vary, and this without bringing into question the ability of the harpist. The harp can be employed in a church service with excellent effect, materially increasing the impression the music might even create upon the hearers without it. But in order to attain this result a special part has to be written for the instrument for a special piece; otherwise it is neither appropriate nor characteristic. As for the introduction, here and there, of *ad libitum* arpeggio passages, without a definite plan and purpose, it is only to be expected that such aimless employment of a truly charming and ethereal tone-color should produce an opposite effect to that intended. If judgment and taste are required at all in music, they can and should be displayed in a church service, else a musical chaos might as well reign and triumph.

The second hymn again displayed the choir to advantage. Even without organ accompaniment the voices maintained a true pitch and sang with fair expression. One cannot help but feel, however, that while the greater number of people are gloomily repeating "Weary of life," &c., they are, at the same time, recalling the pleasures of the past and picturing those to come in the near and far future. It is the very easiest thing in the world to sing "Weary of life" when a luxurious earthly mansion is open to us a few moments after service, and delicious viands await our order. But when the "iron" has entered the soul, and the struggles of life have been bitter, fierce and long, then "Weary of life" has a vital meaning, and the mere expression opens up the heartsores and deepens and broadens the scars already impressed on the mind by long agony and peculiar suffering. The singing of one is partly a mockery; of the other an embittered cry.

But for the introduction of the harp and the use of the somewhat sensational *staccato*, the service, such as it was, deserved praise. There was evidence of careful training and rehearsing, and a certain element of the uncommon not to be wholly condemned. Exaggeration always has to be feared and guarded against—a rock that can only be avoided by a broad and experienced judgment.



NEW YORK, WEDNESDAY, APRIL 13, 1881.

JUST appreciation of the drama is indicative of intelligence, even if frivolity may be encouraged by attendance at the theatre. We have even known some people to attend Sunday school and religious meetings merely for amusement.

IN a very few days Dion Boucicault will begin an engagement in New York in a new play, and without question his appearance will be the signal for another grand attack upon him, for somehow or other a personal application of Mr. Boucicault's national proverb, "Wherever you see a head, hit it," is made to him, the understanding in this country, among writers at all events, being that whenever one sees Mr. Boucicault's head one must cast a brickbat at it directly.

THIS may seem unreasonable at first sight; but it is quite explicable without difficulty. Perhaps no man who has ever appeared upon the stage, at all events during our times, has, either as actor or author, been abused as much as Dion Boucicault; but at the same time no man of our time in either capacity has from philosophical or business or any other motives courted abuse as he has done. Of course, if a man deliberately attracts the censorious scrutiny of critics to himself or his works by studiously running counter to prevailing prejudices or directly challenging the opinions of men openly hostile to him, he ought to accept their maledictions composedly.

IF such a man is a charlatan and a fraud, and simply desires to advertise himself unexpensively as such, he will as certainly prove his case to the common sense of the world as set himself up for a target. He will in the long run be the loser; but, if on the other hand his works can stand the test of unfriendly scrutiny, he has done the very wisest thing in the world by engaging his adversaries in battle at the very outset, because he silences all their objections to begin with and leaves them no alternative but to follow the public in praising him and his works. It is because Mr. Boucicault is always ready for battle that he has more frequently won than been worsted. Having a good thing, he would be foolish indeed to trust to the faint praise of indifferent observers, when by a little astute irritation he can make these indifferent observers cordial foes and then vanquish them. How frequently he has succeeded in this policy let the "Colleen Bawn," "Arrah Na Pogue," the "Shaughraun," and a score of other undoubted successes attest.

HOW ridiculous it would be to deny to Mr. Boucicault some share of greatness, it is only necessary to think of the amount of work he has done. The number of dramas that he has written would alone be sufficient to mark him as one of the most distinguished men of modern times. His pen is never at rest except when he is acting, and he seems to seek recreation from play writing and acting in a bout of wits with those who from conviction or prejudice refuse to acquiesce in the public approval of the play of the hour. Mere industry without regard to success or the merit which popularity so protracted and from causes so diverse has testified to would point to the possession of unusual qualities. The amount of money he has made, the manner in which he lives, and the earnestness with which he is rated by one party and applauded by another are significant, and each as complimentary as the other. Again, the public is more largely indebted to him than to any living member of his profession for the introduction of new ideas, good or bad, whether original or otherwise—aye, than to any ten men, dramatists and actors with whose names the public is familiar.

THE long disputed question, whether Dion Boucicault did or did not write "London Assurance," has, we think, been definitely settled in his favor, and nobody will pretend that "London Assurance" is not a play worthy to precede or follow the "School for Scandal" at any time or in any theatre. With this claim allowed, there can be no two opinions as to the intellectual calibre of the author. If, as has been alleged, John Brougham was the author, he never made the claim, and we may rest assured that if the earnest advocacy of his friends had any justification Mr. Brougham would long ago have in-

dorsed them over his own name. Mr. Boucicault's campaign in England, a few years ago, in reference to the Irish question, advanced some new ideas, whose force no less brilliant and distinguished a personage than Lord Beaconsfield, then Prime Minister of England, was compelled to acknowledge, and accomplished a great deal. As he pointedly and truthfully stated, hundreds of thousands of people, by sympathizing with the heroes and heroines of his plays, testified their sympathy with the Fenians then on trial for certain offences, and that these hundreds of thousands, who were unquestionably subjects of the British Empire, and as such entitled not only to entertain but to express their opinions, heartily and uncompromisingly condemned the action of the government in keeping the convicted and sentenced Fenians in continued imprisonment.

THE public of this country has been behindhand in acknowledging its obligation to Mr. Boucicault for the substantial benefaction of introducing to the American stage a number of young actors and actresses, who, if popular enthusiasm may be relied upon as indicative of approval, have reinforced our native talent most appreciably. Among those whose presence is due to Mr. Boucicault may be mentioned Messrs. Montague, Barrymore, Dacre and Coghlan, Rose Coghlan, Catherine Rogers and several others, whom for good and sufficient reason, in which modesty has not been wanting, Mr. Boucicault has introduced either directly or through the mediation of others. Mr. Boucicault's latest idea—and there is always a new one in the fertile brain of this extraordinary man—is to form a company composed exclusively of the sons and daughters of famous actors. The children of E. A. Sothorn, Joseph Jefferson, Matilda Heron, and his own, not to mention others, are to appear together in one historic organization. The notion has been ridiculed. There is a tinge of clap trap about it, without doubt. A class of people who cannot otherwise be influenced can be led generally with a bait of balderdash into giving their support to almost any scheme. But, surely, if genius is hereditary, and art is the result of lifelong study, then the stage is above all places in the world the best upon which to see it illustrated. The people who have so cavalierly dismissed Mr. Boucicault's proposition may find themselves very much astonished to see traces of the genius of a bygone day in their performances if Mr. Boucicault takes them in hand, for of all little tyrants he is admittedly the most exacting and tyrannical at rehearsals, no matter what he may be in a performance or in private life. Indeed, it seems as though all his acerbity, impatience and intolerance were concentrated in the preparation of a play. Not the least interesting feature of his return to renew his acquaintance with the New York public will be the reintroduction through his new play of Hannah Bailey, concerning whom Edwin Forrest once remarked that, "if she would go over to England with him and play leading parts with him, he would show the Britishers whether he could act or not,"—a somewhat selfish reason for proposing a considerable journey and long exile upon a young girl, truly, but nevertheless a compliment of unusual value from the cranky tragedian.

PARIS can justly claim the honor of expending more money on theatres than any other city in the world. Proof of this is shown by the receipts taken during the past two years, amounting altogether to the large sum of thirty-nine and a half millions of francs. The Grand Opera contributed the largest share to this sum, viz., 6,264,867 francs; the next in proportion being the Théâtre Français, netting 4,162,378 francs. It is plain that the Parisians take good care to amuse themselves.

"VARIETY'S" LAST DEVELOPMENT.

THE various forms and phases of amusement upon the stage undergo their changes precisely as do the modes of dress, and each in its turn takes the public by storm, lives through its appointed time, and then slowly disappears. Its professors become discouraged, or else the best of them are absorbed into some other and more popular business. Novelty takes the place of the reigning sensation, and so by imperceptible degrees the old is merged into the new.

It seems only like yesterday when the negro minstrel performance was as characteristic a stage institution as Shakespearean tragedy or the footlights themselves. Negro minstrel jokes and melodies, dialect and farces were the rage, and the professors of the black art were held in the highest esteem. As we have before observed, the moment the darky became a citizen he lost his entire claim upon the interest and sympathy of the people. Only his oddities survived. The pathos was knocked out of him by a shake of Lincoln's pen, and an evening's en-

tertainment could scarcely be kept up upon the ludicrous side of the negro character.

Meantime, the variety performance had come into vogue, drawing upon every other known form of stage entertainment, and by and by the cream of the minstrel talent was absorbed. The public would gladly witness one short negro minstrel song, dance or sketch; but the white athlete, ventriloquist, dog showman, vocalist and dialect comedian were all to be seen, and the minstrel became only one among the many interesting features of the variety performance.

To-day annihilation threatens the variety stage. The best known specialists, like "Flewy-Flewy," and McAndrews, and others, vocalists like Kate Castleton, and many persons of ability and distinction upon the variety stage have within the past two years abandoned it for what is known as the legitimate, but is not. The fact of the matter is that they have been engaged to join one of the many "parties," and to give together a variety performance under a new name. There is only a diaphanous disguise thrown round them. The manager has devised a central plot, which is more or less unmeaning, the variety performer assumes a part in addition to his old one and as somebody else consents to be himself for the benefit of the audience. The "Big Four," the "Marvelous Three," and "Phenomenal Five," have become tourists or somebody else, even though they do precisely the same things they used to as variety actors.

The variety stage has had a lift. People who would not attend a straight variety performance in a strict variety theatre are willing to sit through and greatly enjoy the same performance when called by another name. In these performances it is difficult to know where novelty can be introduced, since it has been transferred from the action to the scenery. The Vokes party monopolized a kitchen and a yacht; the Troubadours copy-righted the picnic ground; another party took up the deck of a steamer; another a Pullman palace car; two others squabbled over a French railroad car; another took possession of a photograph gallery, and so on. Since in essence these acts are identical, whatever there is of novelty must necessarily be in the scene. There seems to be nothing left for the future "party" to take hold of, unless it be a Broadway stage, the menageries of Central Park, ex-Governor Tilden's parlor, the Western Union Telegraph Company, or, if the majority of variety performers are given to turbulence in an extraordinary degree, the United States Senate chamber.

THE REAL FIRST FRUITS OF "PINAFORE."

THE success of "Pinafore" was long ago expected to result in the writing of many librettos, both English and American, based upon the same model and calculated to meet with the same pecuniary success. Apart from the English and American varieties, there have been plenty of light operas, like "Fatinitza," "Boccaccio," "Olivette," and so on, which have been moderately popular, because the general scheme of the comedy has been at all events fairly equal in point of merit to the music. The English experiment, "Billee Taylor," and the American effort, "Deseret," served rather to prove the utter misconception, on the part of both writer and composer, of the strong points of the work of Messrs. Gilbert and Sullivan. Mr. Gilbert himself explained that his object was to write a libretto which should contain satire without ill nature and humor without imbecility. Mr. Sullivan endeavored to express the same ideas in music which could be popular and at the same time safe from condemnation as being commonplace.

But the feebleness, musically and dramatically, of "Billee Taylor," and the curious combination of literary drivel and musical priggishness of "Deseret," were hopelessly discouraging. And yet it is impossible to read the facetious columns of the daily newspapers and not understand that there is being wasted in paragraphs a genuine wit which, properly applied, could point a sentimental libretto, and American musicians must certainly be forthcoming to write suitable music to popular comic conceits.

It may be added that Mr. Gilbert did something which few writers can hope to do again, namely, invest with interest a subject which had no intrinsic interest of its own, and supply dramatic features to a theme which was utterly destitute of them. A love affair of the burlesque order and a mystery extravagantly treated, together with the absurd incidents of the piece, were sufficient to tickle the popular fancy and rivet attention, but that was because the work was well and brilliantly done.

The very dearth of good American plays seems to be a warning not to expect for some time good American libretti. That hundreds have been written in various parts of the country goes without saying. No scribbler

with a talent for rhyming but has tried his hand at it, and musicians and amateur composers have all had a hack at eclipsing Sullivan.

Despite the fact that nothing has been accomplished yet, it is not by any means certain that at some time or other very decent work will be done by persons hitherto unsuspected of literary or operatic proclivities.

There are two people, at least, who have an operetta nearly ready. Strangely enough, the author of the libretto which shows the largest appreciation of the needs of the day is a lady; the composer is Mr. Phelps, of Brooklyn, a gentleman who has already made a distinct musical mark. He is best known by the "Hiawatha" symphony, which has been performed but once in Brooklyn and never in New York, although another and more ambitious work has already been brought out. That he has an original melodic faculty and a really good perception of choral effect these two compositions abundantly prove. The lady prefers at present to be unknown. She is from Boston, and is said to be young and prepossessing. That she is intelligent, her conception of the needs of a light opera attests.

The dominant idea of this work is the relation between labor and capital, and it is amazingly to her credit that she has not tried to treat it either farcically or severely. A pretty little romance forms the principal motif of the work. The scene is laid in one of the great manufacturing towns of New England. The heavy man is a typical tyrant of capital, drawn softly and not unkindly, and the movement of the piece discloses a difficulty between him and his workmen, a strike, the employment of Chinese labor, the unsatisfactoriness of the attempt, the gradual awakening of the mind of the capitalist to a realization of the interdependence of all the members of a community—brought about by an appeal to his sentiment equally with his reason, and the final solution of all the issues by the adoption of the coöperative principle. This may occur to the reader as dry; but sketch any successful piece, lyric or otherwise, in the same hasty way, and a similar verdict will probably be given. The authoress has not tried to be funny anywhere, and yet some of the scenes are exceedingly mirthful. Among the novelties introduced are a few samples of Chinese music, which come as naturally into the opera as music ever does. This addition to the light entertainments of the day will be withheld till the fall.

Another piece, entitled, if we are not mistaken, the "Twelve Jolly Bachelors," is promised for the early part of next season. The libretto is by a young man named Darling, and the score is the work of Mr. Deen Delmont. Mr. Dietrich has heard it played through and speaks in high terms of it. Unfortunately the judgment of musicians upon literary work is not often to be depended. Dudley Buck, one of the most sober minded and conscientious of human beings, thought so highly of Mr. Croffutt's libretto that he expressed the belief to every hearer that, if the music were but fractionally as good as the text, "Deseret" would prove the most brilliant production of its kind. As it was, whatever pleasant recollection is preserved of this work is due to Mr. Buck.

It is possible that both of these efforts may end in failure; nevertheless, the writers are apparently on the right track. The day has gone by for the acceptance of puerile humor. Works must have a purpose as well as a plot, and in one of those mentioned we discern a rational study of the world and the movement of its mind. Its sentiment alone ought to carry it forward to success.

A SHOEMAKER WHO HAS STUCK TO HIS LAST.

THERE are plenty of men whose ability in point of activity of brain, inventiveness, the acquisition of knowledge, and the application of the Baconian or inductive method to all the merely intellectual processes, amounts to positive genius. At the same time these men are apparently incapable of turning their brilliant ability to account. The world is apt to be dazzled by the alertness of their wits at one moment and at another to speak with pitying contempt of their incapacity for material and practical illustration. It is the old story of genius and talent about which in his palmy days Tom McDonough used to talk so much.

It has come to be received as a platitude that an ounce of talent is worth a ton of genius to the possessor. Talent stands for the utilitarian aspect of the intellectual faculties, and genius for the admirable but unprofitable employment of the purely speculative faculties.

The dramatic profession—indeed, the show business at large—offers unlimited attractions to men of talent as well as genius, and in almost every phase of it are to be encountered brilliant men who are out at elbows, and with no earthly prospects, men who can meet metaphysical experts and vanquish them on their own ground; who are

ready at any moment to devise some colossal scheme for the relief of the world's necessities, and who catch the drift of popular sentiment long before their more practical brethren can be convinced even by direct proof of a change in the fashion of popular desires. Equally plentiful are the men of limited research, limited ambition, limited acquaintance with human nature, and the most marked peculiarities of the age in which they live, and who, perhaps, by the very force of their own want of knowledge meet with the utmost success, lead happy, honorable lives, raise their families several pegs in the social scale, and retire full of ease and honors. Of the first class there are plenty of illustrations, although it would be unkind to name them. Examples of the second are not less abundant, and we may be pardoned for mentioning them.

Take for instance, Harry Kennedy, the ventriloquist. He began life as a sailor. Presently he discovered certain talents in himself, and developed them. Ventriloquism is a trick, and he learned it so thoroughly that he is the best professor of the art in the United States, if not in the world. In the course of his practice he found out in himself a talent for music. He never received a musical education, does not know the scales; in fact, cannot read a note. Yet he has composed some of the most popular songs of the day, and from his musical compositions receives an income which an opera singer might envy. It is, or was, the charm of Mr. Kennedy's success that he did not know whence came the melody of "Cradle's Empty, Baby's Gone." Yet if he should turn to one of the popular song books of the last generation and play "All Among the Barley," he would find that he had simply applied to verses of his own composing music that for half a century has been sung by English choir boys and glee clubs. Had he known this, he would have forfeited a handsome sum of money. His practical talent turned to account a melody he may have heard and reproduced without remembering it.

But the most remarkable evidence of talent that the show business has had, within the past two or three generations, is found in the career of a much more famous because much older and more successful man than Mr. Kennedy, namely, P. T. Barnum. Lord Beaconsfield says that every man who starts out in life with a definite object in view sooner or later attains it. Mr. Barnum long ago found himself at the head of the show business, and doubtless that position was reached by sheer force of intelligent persistency. In this business the popularity which exhibits itself in making one's name a household word is the guarantee of success. It is capital which, unlike money, cannot be lost. Mr. Barnum achieved it long ago—forty years or more in the past. It has made fortunes for him and for his lieutenants. He has retained it without effort, but not without work, and the methods he has used are as numerous and as varied as the clouds. No better illustration can be given than the entertainment he is now offering to the public of New York. He first secured a good thing and then he advertised it in the largest possible way and at the smallest possible cost. Observing two managers with, both of them, admirable equipments, he proposed to them to pool their issues, instead of wasting their strength in costly competition. They accepted the proposition and combined under Mr. Barnum, whose extraordinary administrative capacity is a byword. The consequence is a ring performance which has never been surpassed and an exhibition of such magnitude that mention of it has been raised from the ignominy of an advertisement to an essential matter of news. It would have cost him thousands of dollars to purchase the notices of his parade in the daily papers. As it was, his exertions so stirred the public mind that mention of the procession was as eagerly looked for by the city of New York as the news of a battle or even the election of a mayor. Conscious of this fact and of his obligation to the newspapers, he made sure of the good will of the gentlemen of the press by inviting them to a really good supper, conspicuous for the absence of claptrap and cheapness, and sent them all back to their offices as his appreciative and well treated guests. There was nothing to be immediately gained by this little courtesy, for the reporters could not have exaggerated what they saw had they so desired; but they described with zest and picturesqueness what they might otherwise have treated in dry, perfunctory, narrative form.

And yet we venture to say that in a competitive examination for a custom house position, or in any contest of minds filled with what we call general information, there are hundreds of lads under twenty who could give the famous showman fifty points in one hundred and beat him, while in the show business itself; even among the young men employed by him, there are a score who could in five minutes lay Mr. Barnum out in book knowledge, knowledge of the world, ethical knowledge, or any

knowledge he could name, except—knowledge of human nature and the winning points in the show business.

SOCK AND BUSKIN.

....Janauschek will act in Boston on April 25.

....John T. Raymond closed his engagement at the Park Theatre on Saturday night.

....Robson and Crane will produce their new play, "A. D. 1900," in Chicago this week.

....Neil Burgess will perform in "Widow Bedott" at the Brooklyn Park Theatre this week.

...."Fun on the Bristol" was revived on Monday night at Haverly's Fourteenth Street Theatre.

....The Marseilles Theatre was burned on Tuesday evening of last week, but no lives were lost.

....J. K. Emmet will perform in "Fritz in Ireland" at the Grand Opera House for a short time longer.

...."Voyagers in Southern Seas" will be played at Booth's Theatre throughout this week. It will then be withdrawn.

....John Marshall, a dramatic reader of ability, made his first appearance in Chicago recently, and was received with great cordiality.

....This is the last week of John E. Owen's engagement at the Fifth Avenue Theatre. "That Man from Cattaragus" will be repeated until Saturday.

....Fanny Davenport will begin a brief engagement at the Grand Opera House during the early days of May. She will perform in "Pique," and probably in "Camille."

....Lotta appeared at the Park Theatre on Monday evening in John Brougham's version of "Old Curiosity Shop," known here as "Little Nell and the Marchioness."

....The chief theatrical event of Easter week will be the reappearance, at Booth's Theatre, of Sarah Bernhardt, together with the first appearance here of Jeanne Bernhardt.

....George Fawcett Rowe will reappear upon our stage in a new play at the Fifth Avenue Theatre during the last week of August. He will perform there throughout the month of September.

....Steele Mackaye and his new company will appear at the Bijou Opera House during Easter week in "Won at Last." Mr. Mackaye's business has been thus far exceptionally fine.

....On Monday evening, at the Madison Square Theatre, Eben Plympton reappeared as Lord Travers in "Hazel Kirke." George Clarke, who has been acting this part for some past, personated Squire Rodney.

....While giving her recitals in Boston, Kate Field was suddenly troubled by an old bronchial disease, which has returned after having seemingly disappeared. Miss Field will probably go abroad for treatment.

...."My Partner" will be played at Niblo's Garden this week. This is Bartley Campbell's strongest drama, and it maintains itself worthily in popular regard. Mr. Boucicault will begin his engagement on Easter Monday.

...."Cinderella at School," one of the brightest things now on the stage, will be repeated at Daly's Theatre until the end of the month. It will then be followed by something new, which will serve to open the summer season at this theatre.

....Nearly all the seats for the first performance of "Edipus Tyrannus," at Sanders' Theatre, Cambridge, in May, have been disposed of at a large profit within the last few days. The three performances will be given on the evenings of May 17, 19 and 20.

...."Felicia" still continues to attract the public at the Union Square Theatre. On May 2 Mr. Palmer's company will begin an engagement in Boston at the Park Theatre in the same play, which will be followed by "The Danicheffs," "Daniel Rochat," and "The Banker's Daughter."

....The last performance of "A Scrap of Paper" was given at Wallack's Theatre on Monday night. On Tuesday night "The World," which has been a long time in preparation, was presented for the first time. Most of the leading members of Mr. Wallack's company appeared in the new play.

....Sarah Bernhardt gave her farewell performance in Baltimore, at the Academy of Music, on Saturday night as Marguerite Gautier in "Camille." Notwithstanding the rain storm there was a fine house, and Mlle. Bernhardt was greeted with frequent applause, and called before the curtain several times.

....The scenery, costumes and properties for the Spanish spectacular play, "Castles in Spain," which is to be produced at Niblo's Garden in May, have just been brought to this city. The play is in three acts and seventeen tableaux, and its scenic features are said to be novel and beautiful. A new English libretto for the piece has been written by a New York journalist.

....The return of the Vokes family will be an interesting incident of the summer season in this city. They will play, under the management of John Stetson, at the Union Square Theatre, where they were first seen ten years ago. The company now includes Frederic and Fawdon Vokes, Jessie and

Victoria Vokes, and Bessie Sanson. The latter, who is said to be a very bright little actress, takes the place of Rosina Vokes, who has retired from the stage. Among their new pieces is a new version of "The Rough Diamond," called "Cousin Joe."

...The question of providing theatres with ample means of egress in case of fire has so often been agitated with so little result that the following extract from a characteristic letter on the Nice catastrophe, addressed by Victorien Sardou to the *Figaro* will doubtless be read with interest: "Nice, March 25.—The moral to be drawn from this disaster is the following:—Under the impression of the moment much will be talked about the inefficiency of the means for procuring help, the faulty construction of all theatres, and so forth. To-morrow and the next day every theatre goer who finds a difficulty in making his exit will remark, 'What a loss of life there would be if a fire broke out!' The necessity of a special staircase for each gallery will be widely asserted. It will be shown that, under existing circumstances, the public, in leaving a theatre, are jammed into a crowd, instead of gradually making their way out. It will be asked why the police does not see that all means of exit are free and unencumbered, and why roofs of theatres do not consist of a kind of large reservoir, with which to deluge a burning house. It will be suggested that each story should be provided with an iron balcony and ladders to the ground. Finally, when all this talking has taken place, nothing will be done."

...A Boston paper says that much dissatisfaction is felt among the Harvard College students in regard to the manner in which the tickets for the Greek play were sold. The first five men in the cue, which began forming on Tuesday afternoon at 3 o'clock, bought all the available tickets, only a very few poor seats being left. The great majority of the students will have to buy their tickets of speculators or go without seeing the play, unless more performances are given. Prof. Goodwin is now in Philadelphia, and nothing more will be done about the play until after recess. It is said to be highly probable, in fact almost certain, that at least a *matinée*, and perhaps one performance besides, will be given in addition to the three already announced. A movement is on foot in college to have the last dress rehearsal, or perhaps one performance, open to students only at an admission fee barely sufficient to pay expenses, since as many as a third of the undergraduates cannot afford to pay the admission fee now asked. The performance was originally intended more for the instruction of the college students than for the edification of the outside public.

...The Mimosa Society gave its fifth reception this season on the evening of April 6, at Lexington Avenue Opera House. The play of the evening was "Miriam's Crime," and had the following cast: Mr. Huffen, T. Horton, Bernard Reynolds, Raymond J. Chatry, Clarkson Biles, Joseph J. McGeer, Richard Scumley, P. B. Wallace, Daniel Jones, Miriam West, Sara Goldsberg, Mrs. Raby, Estelle Clifford. The play was well rendered and was followed by a reception. The attendance was the largest of the season and the audience filled the theatre.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

BY ARLINGTON.

[WRITTEN FOR THE COURIER.]

No. IV.

AT this period, 1751, the population of the colonies, according to an estimate of Benjamin Franklin, was 1,000,000. The city of New York was building up a fine commercial trade. Professor Kalm, a Swedish traveler who visited these parts at this time, says: "The New Yorkers were doing a fine trade with the Indians in skins, sugar, logwood and dyeing woods. Every year they build several ships here which are sent to London and there sold, and of late years they have shipped a great quantity of iron to England. In return for these they import from London stuffs and every other article of English growth and manufacture, together with all sorts of foreign goods. England, and especially London, profits immensely by the trade. There are two printers in the town, who publish the *Weekly Post Boy* and *Weekly Gazette and Mercury*."

The city circuit was very limited, Broadway was only a cow-path above Canal street. The harbor was filled with privateers which kept sailing out and in to destroy French and Spanish commerce. Where the Custom House now stands it was at this period a common sight to see negro boys and Jamaica men sold at auction. Arrack punch was the aristocratic drink of the city fathers. The Presbyterian Church in Wall street, and the Moravian Chapel in Fulton street, were built. King's Chapel or Trinity Church then overhung the banks of the Hudson, and so remained for some years until contractors and dust men drove the tide back for a quarter of a mile. St. George's Chapel was erected by the vestrymen of Trinity as a chapel of ease at the corner of Cliff and Beekman streets, and plans were made for the first Merchants' Exchange at the foot of Broad street. Governor George Clinton, of New York, kept his country seat at Flushing, L. I. Public education was stimulated and lotteries were set up for the purpose of founding a

college, and by this means Columbia College was incorporated.

While the actors of Murray's company are enjoying a well earned and brief rest, we will examine the influences at work in the Southern colonies and the West Indies to foster the dramatic instinct prior to this time. In an early number we left Mr. Moody's Company at Jamaica, W. I., and followed the fortunes of Murray and Kean to New York with reliable data. We now come directly to the influences that led the actors of London during that period to look towards America as a future home for the play and a permanent foundation for the stage.

The Southern provinces were wealthy and liberal spirited; Virginia and Maryland were far more favorable fields for the venturesome players, and they were encouraged the more as prosperity came to the inhabitants. The great highway to the colonies from Europe was to the West Indies, and these were in a line of all the wealthy centres: Yorktown, Williamsburg and Jamestown, of Virginia. The use of tobacco had now become general in Europe, and the fields of Virginia were largely drawn upon, while the wealthy centres of Port Tobacco, Upper Marlborough and Piscataway, of Maryland, were developing the great trade and rapidly becoming commercial centres.

Much of the dramatic spirit infused into the Southern provinces can be traced to the presence of two young Irishmen who came from London and occupied prominent positions in the colonies. These two advocates of the stage came to this country about 1739. They were Mathew Concanan and John Sterling; both had left Ireland as young men to live by their pens. While residing in Dublin, Sterling wrote for Thomas Elrington, actor and manager of Smock Alley Theatre, a tragedy entitled "The Rival Generals." It was produced in 1722, but met with no success.

Sterling and his companion Concanan joined fates and set out to seek fame and fortune away from home. London was their land of Eldorado. With empty pockets, ready pens, and large prospective rewards, the two friends arrived in London. No definite course was laid out, and the two found themselves in London's heart undecided as to what they should do. Just then politics were a promising field for their genius. They agreed to toss up as to the side each should take. It fell to Concanan to support the Ministry and Sterling to abuse it. Both set themselves to their tasks and wrought zealously and with different results. Sterling in the meantime had written and completed another tragedy, which was accepted at Goodman's Fields, entitled "The Parricide." It was put on the stage in 1736 and was unmercifully hissed. Concanan's espousal and defence of the Ministry brought a handsome reward. He was appointed Attorney General of Jamaica, W. I., and left England for his new home. Sterling followed him in 1739 and sought fresh laurels in Maryland where he became popular as a clergyman—the Rev. "Jack" Sterling. Mathew Concanan for seventeen years enjoyed the post of Attorney General and amassed a small fortune. He was partial to the stage, and under his nursing care Moody, the comedian, was enabled, as already mentioned, to erect the first Thespian temple in America and to open the pathway for the actor to the colonies.

Thus the gem of the Great Antilles and its capital, Kingston, may proudly claim the honor of introducing to the Western hemisphere the sock and buskin—the genius of Shakespeare and the art of Garrick. Sterling died in 1749, but no other dramatic work came from his pen. Mr. Moody managed his new theatre and professional company in Kingston for four years; he was again so successful that he returned to London in 1749 to procure more actors for his stock.

Dramatic art was then at its height in London. The brightest galaxy of Thespian names were then adorning the boards: Spranger Barry, David Garrick, James Quinn, Charles Macklin, Hallam, Ryan, Cibber and Delane, Mrs. Pritchard, Mrs. Cibber, Mrs. Woffington, Mrs. Clive and Miss Bellamy. All of the four theatres were rivaling each other with their best efforts to catch the public patronage. There was a fever of the drama. Everybody in town was speaking of the actors and their respective merits. One night people would go to Drury Lane to see and applaud Garrick as *Hamlet*, next night Barry would carry off the honors in the same place. Another night Garrick's *Othello*, with Barry's *Iago*, would divide—but continue to fill the house. Next, the town would be stirred by the appearance and victory of Garrick as *Benedict*; then, the sensation would be turned again by Barry's *Romeo*.

Covent Garden also put forward strong attractions. Quinn played such parts as *Falstaff*, *Brutus* and *Macbeth*, in all of which he eclipsed Garrick. A company strove with the legitimate at the little theatre in Goodman's Fields, under William Hallam; but from the day Henry Giffard gave up the lease fortune frowned upon the Hallam company.

Garrick was now manager and part proprietor of Drury Lane, and as such was eager to secure the best talent then to be found. Mr. Moody was in town, and had collected a company to return with him to the West Indies. Garrick made him an offer for Drury Lane. Mr. Moody changed his mind and closed with the manager, as did Mossop and Ross. His new company carried out his original intention and set sail for Jamaica early in 1751. This second band of professional actors consisted of Miss Hamilton as leading lady, and Messrs. Douglas, Morris, Kershaw, Smith, Daniels and their

wives. Many of the first stock fell victims to the West Indian climate and died.

While Moody remained in London, stories of his success in the West spread all over London. No doubt many friendly interviews were had between Mr. Moody and Manager Hallam, and the prospect of a strong company visiting the mainland and not going near the Jamaica was discussed. Reports of Murray and Kean's success at last induced Mr. Hallam to make up his mind to visit the colonies with a well organized company.

[To be Continued.]

Fires in Theatres.

IN its comments upon the burning of the theatre at Nice the *London Standard* says: "There is little need to dwell on the heartrending details of such a picture, occurring, as it did, in so cosmopolitan a place as Nice. Women might well wail and wring their hands, and men tear their hair with grief, when they knew that nothing in the world could give them back those so suddenly and awfully stricken down. Though mercifully we have not to record so terrible a loss of life as afflicted the city of Santiago in 1863, when, by the act of an acolyte upsetting a paraffine lamp before the decorated altar of the Virgin, in whose honor a sumptuous festival was being held, molten lead, burning oil, thousands of tapers, blazing muslin, and scorched hangings fell on the heads of the firmly imprisoned congregation; though we do not read with horror of fainting, trampled, and dying girls or of the subsequent counting out of some 1,500 blackened skulls among the ruins, still there was quite sufficient of the horrible in that burning theatre to make the imagination shudder at the mere idea of such a catastrophe. Happily, such scenes, or anything that approaches them, are extremely rare. Yet, according to the best authority, every theatre is doomed, and it is a mere question of time within the space of a few years when a fire shall destroy it. An eminent statistician, Herr Folsch, of Hamburg, has come unhesitatingly to this conclusion, and there has recently been published in a paper read before the Insurance Institute, Manchester, by Henry Warden, some figures that cannot fail to be viewed with astonishment. It has been ascertained from a list of theatre fires in different countries, including Great Britain, that the average existence of a theatre is only 22½ years. Between 1613 and 1873 no fewer than 31 theatres were burned down in London alone; in Paris, 29 were destroyed between 1762 and 1871; and, strange to say, out of an average of 396 fires 136 occurred between January and March. There is, however, one considerable consolation to the nervous playgoer who is impressed with the belief that sooner or later the theatre he most frequents must assuredly be burned down. The average of conflagrations in theatres during the actual performance is exceedingly small. They are for the most part burned down in the daytime, within two or three hours of closing, or in the night. Out of 289 fires, it has been ascertained that only 12 per cent. occurred during the performance, but 39 per cent. were burned during the night. Among the insurance profession the theatre is regarded as the most ancient special risk in the world, and has varied in little degree during eighteen hundred years; for between A. D. 21 and 64 the Circus Maximus in Rome was destroyed by fire three times, and the Theatre Pompeius the same number of times between the years 22 and 249 of the Christian era.

A Shakespearian Definition.

MR. GLADSTONE has, through Prince L. L. Bonaparte, given the New Shakespeare Society a suggestion as to the meaning of one of Shakespeare's words. Iago sneers at the military knowledge of his supplanter, Cassio, and calls the latter

"A fellow
That never set a *squadron* in the field,
Nor a division of a battle knows
More than a spinster."—*Othello*.

P. A. Daniel on this noted that, as Florio in 1611 said *squaddra* or *squadron* meant "properly a part of a company of souldiers of twentie or five and twentie, whose cheefe is a corporall," Shakespeare may, in the instance above, have used *squadron* "in the sense of the smallest company, commanded by the lowest officer, and have placed it in Iago's mouth to give additional point to that villain's contemptuous estimate of Cassio's soldiiership." See New Shakespeare Society's *Transactions*, 1877-78, p. 103, where Mr. Furnivall adds that the word here is but a "*squad*." Mr. Gladstone now adds that, as the root of the word is the Latin *quadrare*, from *quatuor*, the *squadron* was clearly the fourth part of a company, like the modern "section," still under the command of a corporal, so that Florio's "company" would consist of eighty or one hundred men, as it often does still. The *squadron* thus compares with our "quarter," Latin *quadrans*, a farthing, or fourth-ling, "*quadrans*," quarta pars anni, French "*trimestre*," "*quadrans*, quartier de pain," &c. All we can say is that, if the meaning given by Mr. Daniel and Mr. Gladstone to Iago's *squadron* is not right, it ought to be, so well does it suit the spirit of the passage in which it occurs. And, with the other contemporary authorities, Fenton, Barrett, &c., cited by Mr. Daniel, we think no one need hesitate to accept a "corporal's squad" as the equivalent of "his Moorship's ancient's" girding term.—*London Academy*.



NEW YORK, WEDNESDAY, APRIL 13, 1881.

WE are glad to see that Gabler is able to cope with the Union.

IT is very evident from the reception which he gave the committee on Monday last that he has nerve; and there is no lack of grit in his contest with the Union single-handed, with all the odds against him.

THAT the Union has been taken completely by surprise by the bold fight Gabler has made against them would be drawing it altogether too mild. It is actually gored into a frenzy, and intends to completely annihilate the next manufacturer who dares to refuse any demands that may be made upon him by that august body.

THE Union has never fully recovered from its chagrin at the defeat which J. P. Hale gave it some nine months ago, and if Gabler is successful, which is now very probable, it will give it another file to gnaw on. One thing is certain, that Gabler's agents will stand by him and help him through all they can, and that is a great deal; for, after all, there are few manufacturers that are not to a great extent in the hands of their agents.

IF agents are clamoring for goods and threatening to go elsewhere if not supplied immediately, the manufacturer feels that he must meet their demands at any cost or he will lose his trade. On the other hand, if the agents are willing to stand by the manufacturer and see him through, they give him encouragement and help him to succeed. As the strike goes on from week to week Gabler seems more and more determined to see it out. He has ample means, and if he holds to his present resolve there can be no doubt that he will defeat the Union.

THERE is no trade which has a higher appreciation of fine typography than the music trade. This is exemplified daily by various manufacturers who speak of the typographical work done on THE COURIER. It is gratifying to us to know that the trade are pleased, as it is our greatest desire to please them in everything. It is also gratifying to us, and will doubtless be to those who are interested in THE COURIER, to know that the "Lockwood Press" is making a name for itself abroad as well as at home. Information has just been received from Melbourne that four awards of the first order of merit have been given to the "Lockwood Press." These, with the first award given at Sydney, prove that this country can take the lead in matters of art printing as well as in manufacture.

NOTES AND ACTIONS.

....The strike at Gabler's factory still continues the same.

....E. A. Pratt, of Hartford, Conn., visited the city this week.

....The Henry F. Miller piano, of Boston, still continues a favorite in the concert room.

....Among the visitors to Sohmer & Co.'s warerooms this week was Mr. Branch, of Chicago, Ill., and C. Waite of New Bedford, Mass.

....The Palace Organ Company, of Worcester, Mass., is doing a good business, and contemplates enlarging its factory this coming summer.

....E. Moeller, Buffalo, N. Y., called on Kranich & Bach last week, and bought four "grands" and a carload of square and upright pianos.

....Arthur Lavigne, Quebec, Canada, and J. Willard Parsons, New Britain, Conn., were among the agents who called on Kranich & Bach last week.

....Weiber Brothers & Co., organ manufacturers, of Wooster, O., dissolved partnership last week. The business will be carried on in the future by Charles Weiber.

....The Monroe Organ Reed Company, of Worcester, Mass., is doing a splendid business. Mr. Fischer, the secretary, has just returned from a three months' trip South.

....Among the agents who called at the warerooms this week of Billings & Co., were Arthur Lavigne, of Quebec, Canada, and Pryor, of Pryor & Thompson, Scranton, Pa.

....Albrecht & Co., Philadelphia, have given the New York agency for their instruments to J. M. Stoddart, 16 East Four-

teenth street, and they will be glad to have visiting dealers call on Mr. Stoddart and examine the pianos. The firm wants to secure a few more agents in different States.

....A woman who usually calls herself Catherine A. Waters, but who sometimes conceals her identity under other titles, and who has been in the courts of this city several times upon charges of swindling, obtained a piano from Caroline Hickok, promising to pay a monthly rental of \$6 for it. She told Mrs. Hickok, who is an aged lady, that she had hired the house No. 411 West Forty-fifth street, and wanted the piano to adorn her parlor. A day or two after she had obtained possession of the piano, Mrs. Waters passed it over to one Gustave Simon for \$150. Mrs. Hickok learned that Simon had her property, and requested him to surrender it or pay her its value. He refused to do either, and she sued him. A jury in the Supreme Court, Circuit, on Saturday, gave Mrs. Hickok a verdict for \$250 against Simon. Theodore Von Bremsen for the plaintiff; Jeroloman & Arrowsmith for the defendant.

....Woodward & Brown, of Boston, are now manufacturing a very fine grand piano. Like everything else manufactured by this house, it is finished with the greatest care, and is one of the best instruments in the market.

....Advices just received from Melbourne, Australia, state that the "Lockwood Press" has carried off the highest honors, viz., four awards of the first order of merit, for printing, presswork, electrotyping, and art publications.

....J. M. Currier, who, for a number of years, has been one of Toledo's most popular music dealers, has removed to Detroit, Mich., to take charge of C. J. Whitney's music establishment.

The Musical Instrument Trade in New York City.

(Continued.)

IN the fall of 1849 Horace Waters opened a piano store at 447 Broadway, and in 1851 he removed to 333 Broadway, adding organs and music to his stock. These facts do not appear in the report previously made.

Following is a continuation of the list of the persons engaged in the various branches of the music and musical instrument trade in New York city:

PIANO ACTION MAKERS.

1853-56.—Bonneau, Francis, Jr., 176 Centre.
Davis, Jesse J., 331 Fifth.
Koonce, John S., rear 310 Seventh avenue.
Owen, William F., 30 Clarke.
Stebbins & Smith, 127 Elm.

PIANO LEG MAKERS.

Johnson, Simpson & Co., 9 Mercer.

PIANO STOOL MAKERS.

McDonald, Peter M., 5 Clarke.
Neppert, John P., 123 Canal.

PIANOFORTE HARDWARE.

Gill, John, 99 East Twenty-sixth.
Wake, William, 8 Reade.

MELODEONS.

Prince, Geo. A. & Co., 87 Fulton.
Smith, S. D. & H. W., 333 Broadway.

ORGAN BUILDERS.

Blake, James, 5 Clarke.
Davis, William H., 53 Macdougall.
Erben, Henry, 172 Centre.
Ferra, Richard M., 464 Houston.
Hall & Labagh, 5 Bedford and 28 Wooster.
Jardine, George, 548 Pearl.
Osler & Carnes, 74 Wooster.
Pye, William, 204 Bleeker.

MUSIC STORES.

1860-61.—Birch, T. & Son, 321 Sixth avenue.
Blume, Frederick, 54 Chatham.
Couenhoven, James, 856 Broadway.
Doomall, Charles J., 700 Broadway.
Dressler, William, 933 Broadway.
Pelshaw, Mark, 301 Fourth avenue.
Price, William, 130 Ninth avenue.
Webb & Allen, 1 Astor place.

MUSIC WIRE.

McMeney, Robert, 327 Broadway.

MUSICAL BOXES.

Magnin, V6 J. Guedin, & Co., 2 Maiden lane.

MUSICAL INSTRUMENT MAKERS.

Bausch, Ludwig, Leipzig and New York, manufacturer and importer of stringed instruments and horns, 614 Broadway.
Berteling, Theodore, 212 Centre.
Cook, John J., 369 Grand.
Ebner, A., 38 Delancey.
Fischer, William, Delancey, near Forsyth.
Gamble, James E., 295 Eighth avenue.
Glor, Peter, 29 Greene.
Hafely, Frederick, 151 Eldridge.
Joerdens, John F. M., 49 Nassau.
Lacombe, Hypolite, 39 Wooster.
Lohr, Frederick, 38 Division.
Ludwig, Francis, 131 East Houston.
Martin, Gottfried, rear 59 Marion.
Maul, George, 12 White.
Moening, Henry W., 141 Forsyth.
Moser, D. & G. Uruh, 14 Division.
Pfaff Brothers, 44 Stanton.
Simon, Lewis T., 447 Pearl.
Stork, Christian R., 181 Chrystie.
Weiss, George, 27 Division.
Woehr, Frederick, 125 Worth.

MUSICAL INSTRUMENT IMPORTERS.

Bruno & Morris, 2 Maiden lane, upstairs.
Sonntag & Beggs, 11 Maiden lane.
Zogbaum, F., & Fairchild, 10 Maiden lane.

MUSIC PRINTERS.

Quidor, George W., 4 First.
Warren, Charles W., rear 43 Centre.

(To be Continued.)

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, NO. 8 LAKESIDE BUILDINGS, CHICAGO, ILL., APRIL 6, 1881.

TRADE here is steadily improving; and unless we have a serious backset, is likely to gratify all expectations. Nothing of importance is to be reported as to the trade of individual firms; all unite in expressing satisfaction at the state and outlook of business.

W. W. Kimball is expected in this city about the 10th.

From the Cedar Rapids *Republican* I learn the following regarding the chairs in Greene's New Opera House, at that place; it serves to illustrate Chicago's "push."

These chairs were manufactured by A. H. Andrews & Co., of Chicago. They were placed in the hall under the direction of Mr. Hutchins, who is with that firm. It appears that, as in other departments, for a long time improvements have been going on in the manufacture of opera chairs. Today there seems almost nothing left to be done in this direction, though it is not safe to say that a firm with such indefatigable push will make no more progress even here. But just think of it! A chair all to one's self—upholstered in plush or leather, with just the right pitch to back and seat; a foot-rest in front, still adding to the comfort of the sitter, who needs a rest somewhere to put his small (or large) feet; and, if a gentleman, a hat rack attached to the seat beneath, protecting his "beaver" or "alouch" from thieves, pan dust or mashing. These chairs fold, both as to seat and back, with one motion, thus lessening the space occupied, and giving more room for ingress and egress and for weeping. Not only this, but the design is graceful, the open frames of iron being very ornamental and airy. It is said that Andrews & Co. are seating all the largest and finest houses in the country, owing to their various improvements; also that theirs are really the finest chairs in the world for such a purpose. If so, it reflects very great credit on Mr. Greene, or F. M. Ellis, or both these gentlemen, that they have secured seats such that those who have once tried them will be tempted to "come again."

The following from the official circular of the Pennsylvania Company, issued on April 1, cannot but be pleasing to the trade as well as to the traveling public in general:

OFFICE OF THE GENERAL PASSENGER AND TICKET AGENT,
PITTSBURG, PA., April 1, 1881.

The following appointments have been made for this company, to take effect from date: Henry Monett, Chief Assistant General Passenger Agent, Pittsburg; C. C. Cobb, Assistant General Passenger Agent, Cincinnati; C. W. Adams, Assistant General Passenger Agent, Chicago.

C. W. Adams, Assistant General Passenger Agent, Chicago, will have immediate charge of the various matters, pertaining to passenger business west and northwest of Chicago, including Chicago and Fort Wayne, and all territory tributary to this company's lines, via Chicago or via Fort Wayne.

The selection of Mr. Adams for this position is certainly a most judicious one. As general Western passenger agent of the Chicago and Erie line during the past five years, Mr. Adams has won universal favor, and the prominence attained by that route is largely due to his management and courtesy. The enlarged scope given him by his present position will quickly demonstrate this appointment to be one of the many wise changes made by the Pennsylvania Company.

It is well understood that Mr. Hosford will succeed Mr. Adams as general Western passenger agent of the Chicago and Erie line. As Mr. Adams' ticket agent and assistant during his connection with that line, this gentleman has won golden opinions from all with whom he has come in contact, and the universal opinion is that Chicago's model ticket agent will prove one of her most valuable passenger agents.

G. H. B.

Milwaukee Trade Notes.

[SPECIAL CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., April 7, 1881.

ON a trip, made last Saturday, to the pleasant city of Milwaukee I spent a few very pleasant hours among the trade. The winter has been rather harder on the tradesmen of this town than upon those of Chicago, although Milwaukee folks do not hesitate to hint very broadly that Chicago is given to vain boasting, and that some of her cheerful reports may have been "doctored up." Certain it is, however, that a great deal of freight for Milwaukee has got as far as Chicago, and lain there through the winter.

H. N. Hempsted, 408, 410 and 412 Broadway, started the winter with a heavy stock of Steck, Kranich & Bach, Lindeman Sons and McCammon pianos, for which he is agent, besides a good supply of musical merchandise, sheet music and books, so that, although his goods were shut out by blockades from the country trade, he could yet supply the home demand. He reports prospects good, and trade improving. His store is a fine and large one.

In regard to Wm. Rohlfing & Co., corner Broadway and Mason street, agents for the Steinway, Knabe, Hazelton, Behning and Pease pianos and the Geo. Woods and Estey organs. I clip the following from a Milwaukee paper, handed me by a gentleman of the firm: "Mr. Rohlfing will start for the East to-day, intending to spend two weeks in the selection of a new stock of pianos, the firm having resolved to enlarge their popular music store by the 1st of May. He reports that the business of the firm is very satisfactory, particularly now, the demand for fine and costly instruments both at home and from abroad having increased. Among the citizens who have now ordered Steinway grand pianos are Colonel W. H. Jacobs and Professor Charles Dodge. J. I. Case, of Racine, has also ordered a fine instrument of the kind."

James B. Bradford, 422 Broadway, agent for Chickering & Sons' pianos, and Loring & Blake's "Palace organs," I found a most genial and entertaining gentleman. He says that although he began the winter with a large stock, most of it was

gone by December, and after that nothing could be got by him. All of the instruments in the hands of his numerous agents have sold well; therefore the winter has not been entirely lost; but a great many "spot" sales had to be abandoned on account of inability to supply the goods. Stock shipped to him on January 27 is just beginning to arrive from Kensington, where it has been lying for the past two months. However, the business of the winter has been better than any one would have believed, knowing its severity, and the many orders on hand are now in a fair way to be filled. Besides this, prospects are most excellent. I also learned from Mr. Bradford that your regular Milwaukee correspondent has only recently recovered from a long siege of illness.

G. B. H.

Montreal Trade Notes.

MONTREAL, P. Q., April 8, 1881.

THE piano trade has been first-class this week; but the general trade is quiet, and all dealers are looking anxiously for spring, for we have had very cold weather here since the 1st.

L. E. N. Pratte, the agent for Hazelton Brothers and Kranich & Bach, has taken the general agency for the Automatic Organ Company's organs for Quebec, and is doing a good local business with them.

W. F. Abbot & Co. are far behind in their orders for organettes. The instruments will be on sale in this city the coming week.

Prince & Co. have moved into their new quarters, and are well pleased with the change.

De Zouche & Co. have quite a curiosity in the window of their warerooms—a piano built by Clementi, the eminent composer, in 1801. This piano is only five and one half octaves and very good tone.

F. J. B.

Gabler's Strike.

THE strike still continues at Gabler's factory. The watchmen appointed by the Union take their places at the corners of Second and Third avenues at an early hour every morning and remain there, occasionally walking up and down in front of the factory, all day.

Inside of the factory work is continually going on. On Saturday last Mr. Gabler paid off sixty-five good workmen. On Monday morning, between ten and eleven o'clock, a committee from the Union called at his factory to ask him what he was going to do about the strike.

Mr. Gabler told the committee that he should keep the sixty-five men he already had in his employ, and that if any of the others wanted to come back to work he should be happy to have them do so, otherwise he should try to fill the vacant places as rapidly as he could with outsiders. This, however, did not seem to please the committeemen, who went away, evidently dissatisfied, to report to their executive committee.

To a reporter of THE COURIER, who called a short time afterwards, Mr. Gabler said: "In the *Volks Zeitung*, which is the workman's paper, they printed an article this morning stating that I was anxious to see a committee from the Union to confer with them. I was not anxious; I merely said to one of my men who spoke to me about it that I should be happy to see their committee or to talk with any of my men who are on strike at any time. In other words, that I feel no ill will towards them, and am willing to take them back at any time, but will not pay the advance of 15 per cent. I can't afford to do it, and that is all there is about it. That paper, the *Volks Zeitung*, keeps representing this thing all on their side and trying to give them encouragement. Why the other day I sent them down an advertisement for men to work in my shop, and they did not dare to accept it. But I am bound to see this thing out, and if THE COURIER will stand back of me and see me through so that my agents will know that I am working for their interests as well as my own, I will fight it to the bitter end."

The reporter said to Mr. Gabler that THE COURIER would always support him or any other manufacturer that has the right on his side; and that, as he is in the right in this case, there can be no question.

"There has been no outbreak or disturbance as yet, has there?" inquired the reporter.

"No; the men are all very well behaved, and I think if they had their own way a good many of them would come back to work to-morrow, but they dare not on account of the Union."

Obituary.

WILLIAM MCCAMMON.

WILLIAM MCCAMMON died on April 3 at his residence in Albany, N. Y. He was born in the city of Albany on February 25, 1811. He received the greater part of his education at the old Albany academy, under Theodore Romeyn Beck, until 1828, when he left school to learn the trade of pattern making, for the purpose of becoming a practical civil and mechanical engineer, working at it until 21 years of age. During this time, he studied mathematics, under Prof. Joseph Henry, now secretary of the Smithsonian Institute. While learning his trade and studying with Prof. Henry, he was freely admitted to his experimental room, in the Albany academy. At that time, 1830, Prof. Henry had

coils of wire around the room and a machine which vibrated by electricity, and was the incipient electrical telegraph. He heard Prof. Henry often say that with it communication could be had any distance. In 1855, he was resident engineer of the Erie Canal enlargement. After finishing the trade alluded to he returned to the Albany academy, continuing his studies with Prof. Henry. In the fall of 1832 he removed with Prof. Henry to Princeton college, and there continued the studies of civil and mechanical engineering for six months. He returned to Albany after six months and took charge of the pattern shop of Townsend's furnace, where he superintended the building of every description of machinery. In one year from this time, he had full charge of the whole establishment. During 1836 he built the first locomotive ever built north of New York city, which was then the largest in the country. In 1838 he built the horizontal low pressure engine, original design, for the steamship Simeon De Witt, which plied on Cayuga lake. In 1848 he built a low pressure beam engine for Smith, Patten & Co.'s flour mill at Albany. This piece of machinery is still running, and capable of competing with many of more modern construction. During his connection with Townsend's furnace he built the Rensselaer iron works in the city of Troy. This was the third mill ever built in the United States for rolling railroad iron. In 1852, Mr. McCammon was appointed superintendent of the Albany water works, a position he held two years. He was then called to Chicago, as engineer for the Chicago water works, but soon after left, predicting for the whole works a failure, which ultimately proved true. In 1854 he returned to Albany and commenced the manufacture of draining tiles, which he continued until 1862, increasing the products of the yard from 250,000 to 1,250,000 tiles per annum. In 1862 he bought out the pianoforte manufacturing establishment of Boardman, Gray & Co. He continually improved the mechanical construction and tone of his instruments. He had proved successful in all of his business pursuits from a rare combination of industry and judgment which had enabled him to undertake many enterprises, proving himself successful under all circumstances. On January 1, 1877, Mr. McCammon virtually retired from active business life, and the business is now conducted by his son Edward.

The Modern Pianoforte.

By S. AUSTEN PEARCE, Mus. Doc., OXON.

[Continued.]

TO trace the gradual development of the pianoforte from all its various archetypes, would occupy too much space. It is sufficient here to point out that virginals, spinets, clavichords, harpsichords, and various new forms of all types of similar instruments, were found in-able of further improvement, and refer the reader to the article on "The Evolution of the Pianoforte" (page 262). In the "struggle for existence" they failed to compete with the pianoforte, which, although at first far inferior, has finally survived them all. During the past fifty years, modern science has materially aided in enlarging its powers, especially in America; and it now claims our attention as the ultimate result of a long series of modifications superimposed on modifications which have led to what Mr. Herbert Spencer might designate as "an immense increase in the harmony between the organism and its environment."

European pianofortes introduced by the early settlers here soon became useless. The dry winds of the interior, the moist sea breezes of the coasts, the violent and sudden thermal changes, could not be endured. A new species had to be produced, for this one failed to become acclimated. The problem to be solved in those days was by no means an easy one. It was as difficult to improve upon the then existing pianoforte as it is to increase the capabilities of those we possess now. But the indomitable perseverance of sturdy souls led them to face the difficulties resolutely, and devise "new internal relations" to meet "new external relations;" to bring about, as it were, a closer "correspondence between the organization and its environment." They learned that the "degree of life varied with the degree of correspondence;" that along with complexity of organization there goes an increase in the number, in the range, in the specialty, in the complexity of "adjustments of inner relations to outer relations," in what may perhaps be termed "the evolution of the pianoforte."

Their first, rather uncouth looking instruments, with enormously large, solid wooden frames, appeared as an "unmixed breed," and therefore so far stable. They did not succumb so readily to the climate, and even presented peculiarities that attracted attention in Europe. The native woods of which they were made were found to be better adapted to the climate, polish was used even for the soundboards, in preference to varnish, which evaporated, and other slight changes were adopted with great benefit. Yet still the requisite degree of strength could not be obtained from wood alone, and the comfortable classes using pile carpets, heavy curtains, soft cushions, and other warmth-retaining substances in their drawing-rooms, demanded a pianoforte that could make itself heard in the presence of so many deadeners of sound. Iron was then employed in combination with wood, but, the action of the two materials being by no means uniform under constantly changing conditions, the desired equilibrium was not gained. In some instances the transverse swelling of the wood fractured the iron plates. Although this "mixed constitution" failed to meet the requirements then, the combination is now better understood.

The first intention of the application of iron—of the harp-shaped metallic ring—was not to enable the instrument to endure the constant strain of the strings. It was supposed that the metal would expand and contract uniformly with them, in the severe changes of this climate, and that in this manner the instrument would remain longer in tune, although the actual pitch might vary. In 1832, Conrad Meyer conceived the bold idea of constructing a frame entirely of iron, and in the following year made his first square pianoforte in this way. Mr. Jonas Chickering improved on this and produced the first grand pianoforte with an entire iron frame, pin bridge, &c., all in one casting. By this remarkable invention the pianoforte gained in truth an "iron constitution," competent to bear the atmospheric changes of this climate, and to all subsequent successes are referred.

It was a great achievement to obtain a frame capable of resisting the enormous strain of the strings, but this advance imperatively led to innumerable variations being made in various details, for the attainment of an equilibrium, without which the promised gain could not have been fully realized. The softer tissues still remained of wood of various kinds, and other such essential materials. With the acquisition of an iron frame or vertebra equal to the tensile strain of thirty tons without danger of fractures, came the temptation to employ strings of greater thickness, with a tension of from eleven to sixteen tons. These strings, stretched as near as possible to the limit of elasticity, that they might give forth the most vigorous vibrations, required to be set in motion by blows from hammers specially adapted for the purpose. (Voices similarly strained on the highest notes within their compass also have the most brilliant quality, as for instance the "G" of Mr. Santley and the chest "C" of Tamberlik.) Then, again, the increased powers of the instrument made greater demands on the soundboard.

[To be Continued.]

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 239,303. Mechanical Musical Instrument. William H. Allen, Washington, Ind.

No. 239,521. Table Reed Organ. Lowell Mason, Orange, N. J., assignor to the Mason & Hamlin Organ Company, Boston, Mass.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended April 9, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Hamburg.....	5	\$1,100	...	...	...	...
U. S. of Colombia....	1	300	...	...	...	...
British West Indies....	4	\$285	...	...	...	...
Bremen.....	56	3,600	...	...	...	...
Liverpool.....	16	920	7	1,800	...	...
London.....	3	270	...	...	...	...
Bristol.....	1	75	...	...	...	...
British Australia.....	14	789	...	...	...	...
Totals.....	94	\$5,939	13	\$3,200	4	\$251

* Organettes.

NEW YORK IMPORTS FOR THE WEEK ENDED APRIL 9, 1881.
Musical instruments, 246 cases.....value. \$28,312

BOSTON IMPORTS FOR THE WEEK ENDED APRIL 9, 1881.
Musical instruments.....value. \$1,813

BOSTON EXPORTS FOR THE WEEK ENDED APRIL 9, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Miquelon, Langley, &c.	...	...	...	...	...	...
England.....	49	\$4,397	1	800	162	600
Totals.....	49	\$4,397	1	\$800	162	\$600

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

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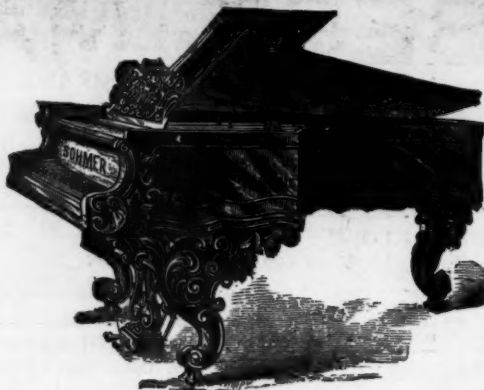
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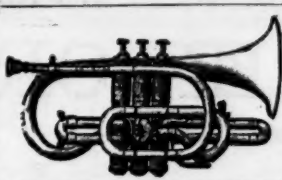
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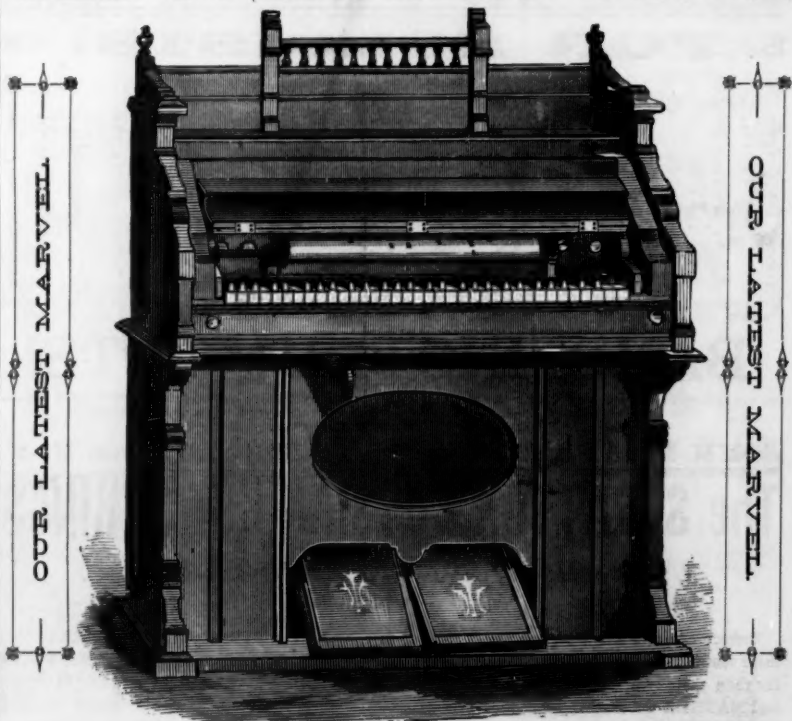
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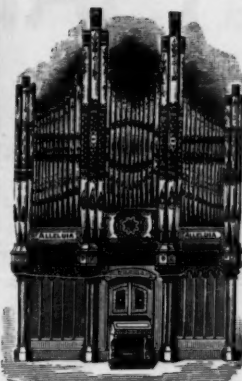
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